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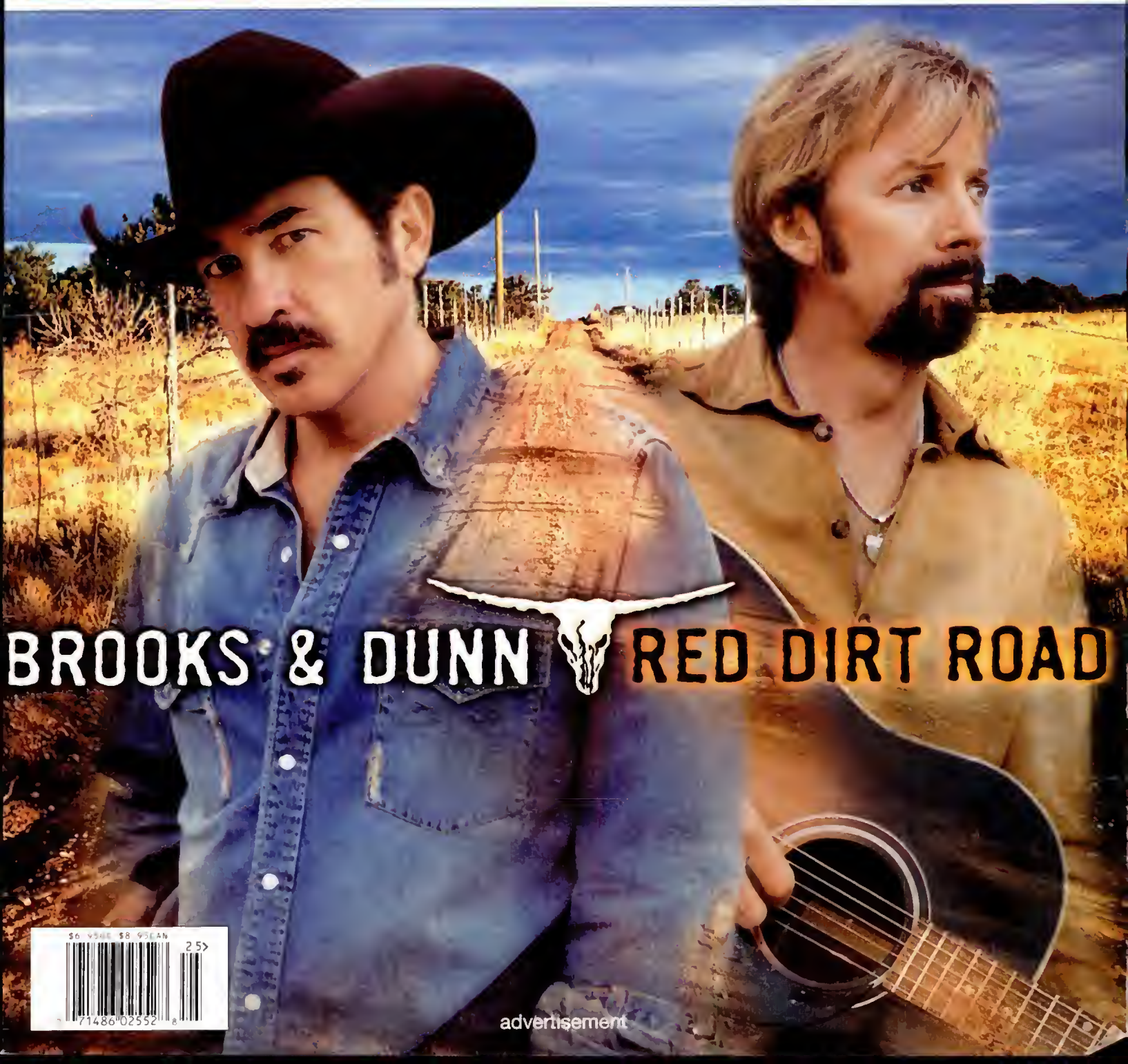

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Check Us Out!

New Billboard Design; Opinion Section Debuts

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HOT SPOTS

7 Rock-Solid Metallica

With a mid-week release, the rock icon's *St. Anger* spits out the competition and tops The Billboard 200.

19 Beyoncé's Business

Beyoncé Knowles' solo bow—released ahead of schedule—is expected to be a summer blockbuster for the music biz.

43 Down On Don

With the Eagles' new single debuting exclusively at Best Buy, smaller merchants are accusing Don Henley of selling out.

Taking A Bite Of Apple

Competitors Rushing Digital Services To Market

BY BRIAN GARRITY and CHRIS MORRIS

A month after Apple opened the doors to its digtal music store, at least seven media and technology powerhouses have taken the starting blocks in the race to capture the PC market.

Meanwhile, Apple is looking to widen its offerings through deals with independent labels.

Microsoft, AOL, MTV, amazon.com, Yahoo, Roxio, and MusicMatch are among the companies exploring pay-per-download services, according to sources.

Each company has long expressed a desire to tap into the 99-cent digital singles business.

But with Apple planning to bow a PC version of iTunes—perhaps by the end of the year—rivals of the computer maker are upping the speed of development for their à la carte services, sources familiar with the companies say.

They are attempting to keep pace with Apple, which is now courting support for iTunes from

(Continued on page 68)

Bowie's Back

After A Long Hiatus, Rocker Ready To Tour

BY RAY WADDELL

David Bowie is poised to deliver a worldwide dose of Reality.

In his most extensive trek in more than a decade, Bowie's A Reality world tour will begin Oct. 7 at the Forum in Copenhagen and hit Europe, the U.S., Australia, and Japan before wrapping in March 2004, *Billboard* has learned.

An announcement is expected to herald the tour June 16.

Bowie will play North America in December and January. Clear Channel

(Continued on page 69)

Photo: Alexander Rorthal / Getty Images

MCA Braces For Merger With Geffen

Layoffs Rock Staff, With More Possible

BY MELINDA NEWMAN

LOS ANGELES—As former MCA artist Tom Petty sang, "The waiting is the hardest part."

For up to 75 MCA staffers who were laid off June 9, the waiting is over. But with more firings and roster cuts possible, Petty's words should be echoing in the heads of MCA employees and artists as they await official word on the label's merger with Geffen Records.

Current Geffen president Jordan Schur is expected to run the combined entity. He replaces MCA president Jay Boberg, who left the label in mid-January.

"I don't have a clue what's going on," admits Gary Kurfirst, manager of MCA rock act Live. "I haven't heard from Jordan."

"It's too early to tell the impact of all these changes," says Paul Nugent, manager of developing band SouthFM, whose MCA debut came out May 20. "We haven't talked to anyone at the new company yet, but we hope that ultimately we get to benefit from their decisions."

The official announcement of the

(Continued on page 68)

ASCAP 2003 WINNERS

SONGWRITER OF THE YEAR

Timbaland - Winning Song Titles:

"I Care 4 U"
"More Than A Woman"
"Oops (Oh My)"
"Work It"

RHYTHM & SOUL

AWARD WINNING R&B/HIP-HOP SONGS:

"A Woman's Worth" by Alicia Keys
Writers: **Alicia Keys, Erika Rose**
Publishers: **EMI Music Publishing, Lellow Productions, Inc., Phoenix Rose Music Publishing**

* *"Always On Time" by Ja Rule featuring Ashanti*
Writer: **Sevan**

"Anything" by Jaheim featuring Next
Writers: **R. L. Huggar, Kay Gee, Falonte Moore**
Publishers: **Divine Mill Music, EMI Music Publishing, Famous Music Corp., Lonte Music, Uh Oh Entertainment, Warner/Chappell Music, Inc.**

* *"Baby" by Ashanti*
Writers: **Ashanti, Chink Santana, Scarface**
Publishers: **Famous Music Corp., N The Water Publishing, Inc., Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group**

* *"Butterflies" by Michael Jackson*
Writer: **Andre Harris**
Publishers: **Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group**

* *"Dilemma" by Nelly featuring Kelly Rowland*
Writers: **Antoine Macon, Nelly**
Publishers: **BMG Songs, Inc., EMI Music Publishing, Shack Suga Entertainment**

"Don't You Forget It" by Glenn Lewis
Writers: **Glenn Lewis (SOCAN), Andra Harris**
Publishers: **Dirty Dre Music, Jat Cat Music Publishing, Inc., Universal Music Publishing Group, Warner/Chappell Music Canada, Ltd. (SOCAN)**

"Gimme The Light" by Sean Paul
Writers: **Sean Paul, Troy "Troyton" Rami**
Publishers: **Black Shadow Records, Inc., Dutty Rock Music, EMI Music Publishing**

* *"Halfcrazy" by Musiq*
Writers: **Ivan Barias, Carvin Haggins, Musiq**
Publishers: **Nivrac Tyke Music, Soul Child Music, Tetragrammaton Music, Touched by Jazz Music, Universal Music Publishing Group**

* *"Hot In Herre" by Nelly*
Writer: **Nelly**
Publisher: **BMG Songs, Inc.**

* *"I Care 4 U" by Aaliyah*
Writers: **Missy "Misdameanor" Elliott, Timbaland**
Publishers: **Mass Confusion Productions, Virginia Baach Music, Warner/Chappell Music, Inc.**

* *"I Love You" by Faith Evans*
Writers: **Anthony Best, Machalle Jamison**
Publishers: **BMG Songs, Inc., EMI Music Publishing, Gloria's Boys Music, Justin Combs Publishing, Still Diggin Music**

* *"I Need A Girl (Part One)" by P. Diddy featuring Usher & Loon*
Writers: **Jack Knight, Loon, Lo Down**
Publishers: **Dakoda House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing**

* *"I Need A Girl (Part Two)" by P. Diddy & Ginuwine featuring Loon, Mario Winans & Tammy Ruggeri*
Writers: **P. Diddy, Loon, Lo Down, Frank Romano**
Publishers: **Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing**

* *"Just A Friend 2002" by Mario*
Writers: **Biz Markie, Warryn Campbell, John "Jubu" Smith**
Publishers: **Cold Chillin' Music, Dango Music, EMI Music Publishing, Nyrraw Music, Warner/Chappell Music, Inc.**

* *"Lights, Camera, Action!" by Mr. Cheeks*
Writer: **Mr. Cheeks**
Publishers: **Mr. Cheeks Publishing, Universal Music Publishing Group**

* *"Luv U Better" by LL Cool J*
Writers: **Chad Hugo, LL Cool J**
Publishers: **Chase Chad Music, EMI Music Publishing, LL Cool J Music, Sony/ATV Tunes, LLC**

"More Than A Woman" by Aaliyah
Writers: **Stephen "Static" Garrett, Timbaland**
Publishers: **Black Fountain Music, EMI Music Publishing, Herbilicious Music, Virginia Beach Music, Warner/Chappell Music, Inc.**

* *"Oh Boy" by Cam'ron featuring Juelz Santana*
Writers: **Just Blaze, Juelz Santana**
Publisher: **F.O.B. Music Publishing**

"Oops (Oh My)" by Tweet
Writers: **Missy "Misdemeanor" Elliott, Timbaland, Tweet**
Publishers: **Fo Shawna Productions, Mass Confusion Productions, Virginia Baach Music, Warner/Chappell Music, Inc.**

* *"Pass The Courvoisier Part II" by Busta Rhymes featuring P. Diddy & Pharrell*
Writers: **Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, Malik "Phife" Taylor**
Publishers: **Chase Chad Music, EMI Music Publishing, Jazz Merchant Music, The Braids Publishing, Zomba Enterprises, Inc.**

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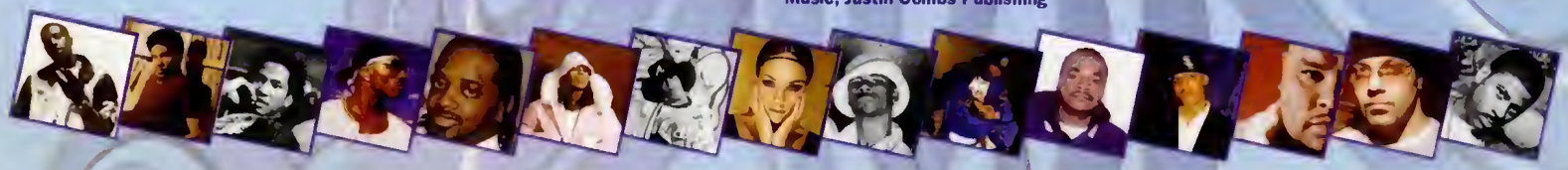

TOP R&B/HIP-HOP SONG:

** "Foolish" by Ashanti*
Writers: **Ashanti, Bunny DeBarge, Mark DeBarge, Seven**
Publishers: **EMI/Jobete Music Publishing, Pookietoots Publishing, Universal Music Publishing Group**

TOP RAP SONG:

** "Hot In Herre" by Nelly*
Writer: **Nelly**
Publisher: **BMG Songs, Inc.**

THE ASCAP BROADCASTER LEGEND AWARD

Hal Jackson

"Rock The Boat" by Aaliyah
Writers: **Stephen "Static" Garrett, Eric Seats, Rapture Stewart**
Publishers: **Black Fountain Music, E Beats Music, EMI Music Publishing, Herbilicious Music, Rap Tracks Publishing, Warner/Chappell Music, Inc.**

** "U Don't Have To Call" by Usher*
Writer: **Chad Hugo**
Publishers: **Chase Chad Music, EMI Music Publishing**

** "U Got It Bad" by Usher*
Writers: **Jermaine Dupri, Usher**
Publishers: **EMI Music Publishing, So So Def Music, UR-IV**

** "What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti*
Writers: **Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)**
Publishers: **Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.**

TOP REGGAE ARTIST:

Beenie Man

OTHER REGGAE HONOREES:

Shaggy
Bob Marley
UB40
Sean Paul

AWARD WINNING RAP SONGS:

** "Always On Time" by Ja Rule featuring Ashanti*
Writer: **Seven**

** "Dilemma" by Nelly featuring Kelly Rowland*
Writers: **Antoine Macon, Nelly**
Publishers: **BMG Songs, Inc., EMI Music Publishing, Shack Suga Entertainment**

** "Down 4 U" by Irv Gotti Presents The Inc. featuring Ashanti, Ja Rule, Charli Baltimore & Vita*
Writers: **Ashanti, Chink Santana, Seven**
Publishers: **Famous Music Corp., Pookietoots Publishing, Soldierz Touch, Universal Music Publishing Group**

** "I Need A Girl (Part One)" by P. Diddy featuring Usher & Loon*
Writers: **Jack Knight, Loon, Lo Down**
Publishers: **Dakoda House, Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Justin Combs Publishing**

** "I Need A Girl (Part Two)" by P. Diddy & Ginuwine featuring Loon, etc.*
Writers: **P. Diddy, Loon, Lo Down, Frank Romano**
Publishers: **Donceno Music Publishing, EMI Music Publishing, Hot Heat Music, Jesse Jaye Music, Justin Combs Publishing**

** "Lights, Camera, Action!" by Mr. Cheeks*
Writer: **Mr. Cheeks**
Publishers: **Mr. Cheeks Publishing, Universal Music Publishing Group**

** "Oh Boy" by Cam'ron featuring Juelz Santana*
Writers: **Just Blaze, Juelz Santana**
Publisher: **F.O.B. Music Publishing**

** "Pass The Courvoisier Part II" by Busta Rhymes featuring P. Diddy & Pharrell*
Writers: **Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, Malik "Phife" Taylor**
Publishers: **Chase Chad Music, EMI Music Publishing, Jazz Merchant Music, The Braids Publishing, Zomba Enterprises, Inc.**

** "We Thuggin" by Fat Joe featuring R Kelly*
Writer: **Fat Joe**
Publishers: **Jelly's Jams, LLC., Joseph Cartagena Music**

"Welcome To Atlanta" by Jermaine Dupri & Ludacris
Writers: **Jermaine Dupri, Jalil Hutchins, Ludacris, Christine Perren, Freddie Perren, Lawrence Smith**
Publishers: **EMI Music Publishing, EMI/Jobete Music Publishing, Funk Groove Music Publishing, Ludacris Music Publishing, Inc., Shaniah Cymone Music, Zomba Enterprises, Inc.**

** "What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti*
Writers: **Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)**
Publishers: **Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.**

** "Work It" by Missy "Misdemeanor" Elliott*
Writers: **Missy "Misdemeanor" Elliott, Darryl "DMC" McDaniels, Joseph "Run" Simmons, Timbaland**
Publishers: **Mass Confusion Productions, Virginia Beach Music, Warner/Chappell Music, Inc.**

TOP SOUNDTRACK SONG OF THE YEAR

** "What's Luv?" (From Juwanna Mann) by Fat Joe featuring Ashanti*
Writers: **Big Pun, Chink Santana, Fat Joe, Terry Britten (PRS)**
Publishers: **Famous Music Corp., Jelly's Jams, LLC., Joseph Cartagena Music, Let Me Show You Music, Soldierz Touch, Warner/Chappell Music, Inc.**

PUBLISHER OF THE YEAR

EMI Music Publishing –

Winning Song Titles:
"A Woman's Worth"
"Anything"
"Dilemma"
"Gimme The Light"
"I Love You"
"I Need A Girl (Part One)"
"I Need A Girl (Part Two)"
"Just A Friend 2002"
"Luv U Better"
"More Than A Woman"
"Pass The Courvoisier Part II"
"Rock The Boat"
"U Don't Have To Call"
"U Got It Bad"

EMI / Jobete Music Publishing
"Foolish"
"Welcome To Atlanta"

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JUNE 21 2003 Billboard® NO. 1 ON THE CHARTS

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DAVID SANBORN	timeagain
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Billboard

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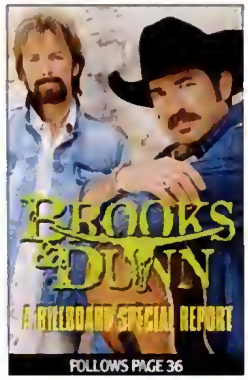

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QUOTE OF THE WEEK

"When iTunes drops on Windows, it's all over."

BRIAN McNELLIS, LAKESHORE RECORDS
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TOP OF THE NEWS

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'Anger' Management

Metallica Launches Pre-Emptive Strike Against Piracy Of New Set

BY ED CHRISTMAN

NEW YORK—Releasing an album in these days of rampant piracy is taking on all the characteristics of a military campaign.

Just ask Metallica's management team. While the band was cranking out its new *St. Anger*, the team was mapping out contingency plans and "rapid deployment" strategies in strictest secrecy.

When a threat surfaced that inferior pirated copies of the album might make it to the Internet and cannibalize sales, they launched a pre-emptive strike.

"In releasing this album, we tried to think of every contingency so that if we had to roll it out early, we would be able to do a pretty good job," says Cliff Burnstein, co-president in the band's management company, Q-Prime, who

(Continued on page 56)

Cuban Defectors Face Hurdles To U.S. Success

BY LEILA COBO

MIAMI—When Cuban salsa star Carlos Manuel Pruneda—who goes by Carlos Manuel—made up his mind to defect from Cuba, he phoned his colleague and countryman Manolín in Miami.

And he said, "'Hey bro, I'm following in your footsteps,'" Manolín recalls.

Here in the U.S., both artists are seeking to further their careers. But it's a tough path, even with the precedent of major success in Cuba.

Manolín defected from Cuba 18 months ago. Until his departure, he was arguably the island's biggest young salsa star.

With Manolín gone, Carlos Manuel y su Clan took over, with their dynamic mix of timba, hip-hop and salsa, accentuated by choreographed moves from sexy singer/dancers.

Thirty-year-old Carlos Manuel played a concert June 5 at Mexico City's Hard Rock Café and during the following weekend, crossed the border into the U.S. He was released by immigration agents June 11.

CARLOS MANUEL

While Manolín left for what he calls "personal and political reasons," Carlos Manuel says he left primarily for professional reasons, looking for the kind of worldwide success that's hard to find in the confines of Cuba.

"This is happening, first and foremost, for my career," Carlos Manuel says, speaking from a cell phone on

(Continued on page 70)

A LOOK AHEAD

Vandross Set For Best Sales Week

BY GEOFF MAYFIELD

LOS ANGELES–Luther Vandross' album *Dance With My Father* appears destined for a first week at or above 300,000 units.

A start that large would more than double the singer's best Nielsen SoundScan week, achieved when his J debut opened with 135,000 copies in June 2001. A tally that large would also give the R&B crooner a shot at the No. 1 slot on The Billboard 200, depending on what sort of slide Metallica's *St. Anger* has in its second week.

The Metallica album tops the current chart at 418,000 copies during a four-day selling window (see story, this page, and Over the Counter, page 57). Advertising scheduled for Metallica's original June 10 arrival could soften the band's second-week slide.

Radiohead's *Hail to the Thief* is also due for a loud start: Retailers' first-day numbers promise a launch in the range of 200,000-250,000.

Vandross, felled by a stroke April 16, has been unable to promote the album's release. But his mother, Mary Vandross, has filled in on the media circuit.

Two singles from *American Idol* loom large, as second-season runner-up Clay Aiken (RCA) and winner Ruben Studdard (J) can each surpass 200,000, with the former having a shot at a 300,000-plus week (see Singles Minded, page 57). Aiken's might be the first single to surpass 300,000 copies since Brandy & Monica's "The Boy Is Mine" started with 329,000 in 1998.

MIDEM Drops 2004 Rates

Organizer Adapts To State Of The Industry

BY GORDON MASSON

LONDON—Reacting to the financial difficulties facing the music industry, Reed Midem is drastically cutting its prices for the MIDEM 2004 music trade show.

Scheduled for Jan. 25-29 in Cannes, France, MIDEM 2004 is slashing its attendance fees by 41% to 500 euros ($585) for anyone who registers before Oct. 31, 2003.

Additionally, MidemNet (Jan. 24) attendees are being offered a 33% reduced rate of 210 euros ($246) if they register before the same date, while prices for exhibitor stands and advertising have been frozen at 2003 rates.

"Everybody wants to be at MIDEM and recognizes the importance of being there," Reed Midem CEO Paul Zilk says. "But life is tough, so we have to make sure that people can afford it."

The promotion is part of Reed Midem's drive to at best maintain the number of delegates and exhibitors at its trade shows. The company's annual exhibitions in Cannes cover a number of different industries, including TV, interactive content, education, and real estate.

ZILK

Zilk says the music part of the program "is definitely the hardest-hit of all the sectors in our portfolio."

He cites two reasons for the dramatic price cut. "Firstly, the MIDEM team has spent a lot of time talking to our clients over the last few months. People are feeling pain, so clearly we have a responsibility to make sure that MIDEM fits the means of our clients in a difficult year.

"Secondly, the market is expensive for small companies and individuals, and we want to make it possible for more of them to join in," Zilk continues.

Beyond the rate reduction, Zilk is also tackling associated cost and service issues surrounding MIDEM.

UMVD Nearly Doubles Latin Share

BY LEILA COBO

MIAMI—The leading U.S. distribution company has never been more than an also-ran for Latin music, placing dead last in U.S. market share as recently as three years ago.

Not anymore.

Universal Music & Video Distribution's (UMVD) share of the Latin marketplace has nearly doubled in a year, from 18.8% in first-quarter 2002 to 32.5% in first-quarter 2003, according to Nielsen SoundScan.

That vaults it to No. 1 from No. 3, leaving behind longtime market leader Sony Music. And last month, for the week ending May 11, UMVD achieved a 40.38% market share, the largest ever in Latin on a weekly basis, according to Nielsen SoundScan.

UMVD's quantum leap is largely the result of the distribution deal inked with the Univision Music Group (UMG) and its Fonovisa and Disa labels.

But the numbers also reflect a fundamental change in the way Latin music is sold in the U.S.: It is shifting from Latin mom-and-pops to mass merchants. And they indicate a heightened awareness of the importance of allocating resources specifically to the Latin marketplace.

LOPEZ

"[Many] accounts are targeting Latin product as a growth area," says Harry Fox, Warner Music Latina VP of sales. "They know, they follow the trends, they follow the population growth, and they realize that there's an opportunity there to capture that Latin consumer."

FIERCE COMPETITION

But because Latin is a niche market, the competition to get product into major accounts is ferocious.

"It's like any niche label," says Gregg Vickers, VP of sales for EMI Latin USA, which is distributed by EMI Music Marketing (EMM).

"We have to struggle against the Britney Spearses of the world. You have to have a story to sell, not only to the distribution people but to the accounts. As a Latin label, we have to take the responsibility of exciting the customer and EMM."

EMM also saw its distribution market share rise to 11.3% for first-quarter 2003, from 9.2% for the same quarter last year.

But if the competition to get into stores is stiff for the majors, who have clout, it's even tougher for indies. As a result, many smaller labels who used to sell well on their own have recently signed major distribution deals to increase their sales and visibility in the U.S. and Puerto Rican marketplace.

In the past six months, for example, EMI has signed deals with several indies—including Max Mex, Aries, Puerto Rico's Gogo Music, and Vene Music—and expects to see market-share gains by the end of this quarter.

And UMVD's explosion, of course, can be directly traced to its UMG/Fonovisa/Disa deals, as well as to distribution agreements with smaller indies like Puerto Rico's VI Music, which specializes in Latin rap and reggaetón.

"Latin was a tremendous growth opportunity for us," says Gustavo López, UMVD VP of Latin sales and marketing. Equally important, UMVD has been able to accommodate its new product thanks to an expanded Latin department. That enables it to operate independently from the labels it represents.

MAKING LATIN A PRIORITY

Some seven years ago, the company assigned Latin product to Latin music "specialists" within its domestic distribution system, as opposed to simply piling Latin product on top of everything else a general sales rep had to pitch.

Designating Latin reps within the distribution system, López says, "plays a factor in this ongoing effort to grow the [Latin] business at the

(Continued on page 70)

UMI Rethinks Online Plans

Reorganized ELabs, Apple To Team In Europe

BY GORDON MASSON

LONDON—The time for talking about online music is over.

Universal Music International (UMI) believes that now is the time to start delivering promised online revenue streams in Europe through a reorganized eLabs and to work with Apple on a European iTunes Music Store.

The company is merging Universal Mobile and the Universal Music eLabs efforts outside of North America to form a new division, New Technologies & Media.

The division is headed by Boyd Muir, UMI's London-based executive VP/CFO. He reports to Jorgen Larsen, UMI chairman/CEO.

ELabs was established to develop new business opportunities and digital delivery systems for recorded music. But, Muir says, "eLabs will now be about implementation rather than strategizing."

MUIR

Muir says his priorities are to help establish a viable, legitimate online music service in Europe—"Apple being the favorite at the moment"—and to continue developing anti-piracy measures.

"Universal Mobile is not only generating revenues but is generating cash and profits, primarily through ring tones and messaging," Muir says. Universal Mobile produces and distributes such music services as voicemail, short message services, video streaming, and downloads for mobile phones.

UMI is working with Apple on plans to roll out the Apple iTunes Music Store service in Europe.

Apple is keen to do this as soon as possible. But with some of the issues that need to be addressed, it probably won't happen before the start of 2004.

"We're still trying to help [Apple] understand rights issues," Muir says. "For example, Universal can have the rights for an artist in the U.S. but not have the rights for [that artist] in Germany."

But such issues as the lack of a music publishing agreement in Europe should not prevent legitimate online music services from launching. "Money can be reserved pending an eventual settlement of the terms between the publishers and the record companies," Muir says.

When it comes to piracy, he notes: "The key words are 'educate' and 'litigate.' We will educate to begin with, but if we struggle to get any traction, we'll have to look at some of the major offenders and see what we can do through litigation.

"For instance," Muir continues, "we've been asking companies that advertise on Kazaa if they realized what kind of material their name was appearing beside. We've had a very favorable response, because a lot of companies just let an agency handle their advertising, so they don't realize what is going on."

The New Technologies & Media restructure means that Cédric Ponsot, president/CEO of Universal Mobile, now reports to Muir. Barney Wragg, Universal Music eLabs VP, takes on a broader role for eLabs' international operations, assuming the responsibilities of Ian Moss, VP of e-commerce, who is leaving UMI to become a partner at Terra Firma Management. Wragg reports to Muir and to Larry Kenswil, eLabs president for Universal Music Group in the U.S.

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES	2002	2003	
Total	281,066,000	256,134,000	(▽8.9%)
Albums	274,912,000	252,042,000	(▽8.3%)
Singles	6,154,000	4,092,000	(▽33.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT	2002	2003	
CD	259,452,000	242,923,000	(▽6.4%)
Cassette	14,788,000	8,326,000	(▽43.7%)
Other	672,000	793,000	(△18.0%)

OVERALL UNIT SALES			
This Week	10,677,000	This Week 2002	11,742,000
Last Week	10,581,000	Change	▽9.1%
Change	△0.9%		

ALBUM SALES			
This Week	10,486,000	This Week 2002	11,560,000
Last Week	10,392,000	Change	▽9.3%
Change	△0.9%		

SINGLES SALES			
This Week	191,000	This Week 2002	182,000
Last Week	189,000	Change	△4.9%
Change	△1.1%		

YEAR-TO-DATE ALBUM SALES BY STORE TYPE	2002	2003	
Chain	141,609,000	128,942,000	(▽8.9%)
Independent	36,386,000	28,814,000	(▽20.8%)
Mass Merchant	87,487,000	84,501,000	(▽3.4%)
Nontraditionel	9,430,000	9,786,000	(△3.8%)

YEAR-TO-DATE ALBUM SALES BY STORE LOCALE	2002	2003	
City	64,042,000	57,142,000	(▽10.8%)
Suburb	113,357,000	106,572,000	(▽6.0%)
Rural	97,513,000	88,328,000	(▽9.4%)

ROUNDED FIGURES — FOR WEEK ENDING 6/8/03

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Nielsen SoundScan

THE
RCA MUSIC GROUP
IS ABOUT
TO EXPLODE!

DAVE MATTHEWS BAND

Unquestionably the #1 band in the U.S., Dave Matthews Band has sold more than 26 million albums and DVDs and has performed in front of more than 9 million fans throughout their storied career. DMB will prove it again as they embark on yet another sold out tour this summer.

Debut Solo Album In Stores September, 2003.

LUTHER VANDROSS

One voice towers above the rest. Luther Vandross' Dance With My Father is an unforgettable new chapter from the world's greatest male R&B vocalist. This amazing album includes the powerful cuts "Think About You", "Lovely Day" and "Dance With My Father", with guest appearances by Busta Rhymes, Beyonce Knowles, Queen Latifah and Foxy Brown.

In Stores Now!

ANNIE LENNOX

The original DIVA returns with a career defining album.

"Will next year's Grammys be the Annie Lennox show? Based on the intoxicating new music Lennox will be tough to deny." - Hollywood Reporter

"Bare is an emotional ride to shake your nerves and rattle your brain" - Los Angeles Times

"Lennox Triumphs!" - The New York Daily News

In Stores Now!

MONICA

She's back! The multi-Platinum, Grammy-Award winning artist returns with her electrifying J Records debut album After The Storm. Includes the #1 single "So Gone" produced by Missy Elliott, plus "Don't Gotta Go Home" (featuring DMX), "Knock Knock", "U Should've Known Better" and "Go To Bed Mad" (duet with Tyrese). The album includes the hidden bonus cut: Missy Elliott's "So Gone" Remix (featuring Busta Rhymes), and a limited edition bonus CD with exclusive, unreleased tracks plus the hot new video for "So Gone".

In Stores June 17.

JUSTIN GUARINI

Millions voted for Justin - now his debut album is here. The album features the future hits "Sorry", "Unchained Melody", "I Saw Your Face" and "Get Here". A major media blitz is underway heralding the album's release. His debut single and video hit the airwaves this month.

In Stores Now!

RUBEN STUDDARD

He's THE American Idol of 2003. His first single is 'Flying Without Wings/Superstar'. Ruben will be headlining the national American Idol tour this Summer. The single and video are out now and retail sales are already exploding to at least top 2 in the first week!

Debut Album In Stores August, 2003.

CLAY AIKEN

A runner up by the narrowest of margins, Clay's millions of fans demanded an album from him! His debut will be coming August 2003. His debut single "This Is The Night"/"Bridge Over Troubled Water" is in stores now. Look for Clay on the national American Idol tour on the road this Summer! All by himself on the cover of Rolling Stone next week! Retail sales of his single the first week are the largest sales of the year for any single so far released.

Debut Album In Stores August, 2003.

SILVERTIDE

"All the sweat and swagger you might find in the garage – only with AC/DC size riffs and shoot-to-thrill solos." - Guitar One

Finally, a rock and roll band has come along to invigorate the scene and shift what fans want and expect. Their name is SILVERTIDE. Their American Excess EP is growing an underground rock press buzz and intensifying word of mouth is spreading from the streets of Philadelphia.

EP In Stores Now!

GAVIN DEGRAW

"With the intensity of a bluesy-crooner, DeGraw's original songs evoke Van Morrison or early Billy Joel." - Time Out New York

"His honest voice has a raspy hard-luck edge that makes you take every word he sings as truth." - Village Voice

Gavin DeGraw, the artist Time Out New York called an "Electrifying live performer destined for stardom", is a truly stirring artist and musician.

Debut Album, Chariot, In Stores July 22.

KINGS OF LEON

"The Next Wave--10 To Watch. New artists who will make your world a better place in 2003." - Rolling Stone

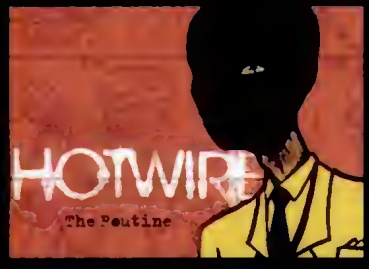
"The NME Hot List 2003, something astonishing." - NME

Combine bluesy rock & roll, Southern boogie and Sixties-style garage and you get Kings of Leon. From Tennessee, these three young brothers and their cousin are carving out a remarkable buzz around the world. The band's first full-length album, Youth And Young Manhood, **arrives in July.**

LONGWAVE

"The Strangest Things bends, rocks and spins melodies in ways lesser bands could merely hope to achieve" - Alternative Press, 100 Bands You Need To Know

New York rockers fresh off the road with The Raveonettes on the CMJ/MTV 2 Advanced Warning Tour continue on the road all summer.



HOTWIRE

"The Southern California quartet can lure fans of the Vines as easily as fans of Deftones and Quicksand" - Metal Edge

On Hotwire's full-length major-label debut The Routine, those life-changing influences from these long-time friends coalesce into something musically new. The Routine's dozen songs mark the debut of a young band with old souls and a fresh sound. Hotwire appear on OZZFEST all summer long.

In Stores Now!

AND COMING THIS FALL...ALICIA KEYS, WYCLEF, ROD STEWART, ANGIE STONE,

CHRISTINA AGUILERA

"FOUR STARS - This is the album that will truly sustain Aguilera's career!" - NY POST

Christina Aguilera is meaningfully defining the sound of her generation. With 23 million albums and singles sold worldwide, 3 Grammy Awards, and 5 Top 40 #1s to date, Christina is a truly top ranking international star. Her new album Stripped is already multi-platinum, and her third single 'Fighter' is a big hit. This month Christina goes on tour with Justin Timberlake for what is the must-see show of the year.

In Stores Now!

BUSTA RHYMES

"This is Busta's best work, making him the Greatest Show in Rap. ★★★★" - Blender

Busta Rhymes unleashed his latest arsenal, It Ain't Safe No More, leading with the explosive bit "Make It Clap," which spawned the super-remix with Sean Paul and Spliff Star. Now, Busta brings the heat to a new level with the run-away smash "I Know What You Want" featuring Mariah Carey, exploding everywhere!

In Stores Now!

MAROON 5

"The perfect blend of melody & grit, Maroon 5 is one of the best bands to come along." - John Mayer

They've now scanned 100,000 albums and are climbing fast. Their live shows "are already legendary"(NY Post). The band creates explosive songs. With hits like "Harder To Breathe", "This Love", and "She Will Be Loved" to come, the sky is the limit!

In Stores Now!

KELLY CLARKSON

"This is a win beneath her wings! Her range is awesome: In a dozen tracks, she owns Pop, R&B, Country and Gospel. America was right to idol-ize her!" - Entertainment Weekly

"At last! Kelly Clarkson's album Thankful does just what it needs to do. She tackles every genre of music with plenty to thrill!" - Billboard

Kelly Clarkson's Thankful became the #1 album in the U.S. with 300,000 copies sold its first week. Now platinum, Thankful is still soaring with top of the chart sales.

In Stores Now!

FOO FIGHTERS

"The best Foo Fighters album. There's a new urgency to them!" - Spin

"They got down to making their best album, a very 90s kind of triumph." - Rolling Stone

Absolutely one of the world's best rock bands, The Foo Fighters' new album has sold over 2 million copies worldwide. The album's first single 'All My Life' was #1 on the Modern Rock chart for 12 straight weeks! With the second single 'Times Like These', the band is continuing its domination of the rock landscape.

In Stores Now!

TYRESE

"Bottom line recommendation: Go for the Tyrese album!" - People Magazine

Tyrese's debut album on J Records is about to be certified Platinum! The first single, "How You Gonna Act Like That" hit #1 on the Urban charts. With the sizzling second single "Signs of Love Makin'," and his starring movie blockbuster 2 Fast 2 Furious, Tyrese's star continues to soar.

In Stores Now!

HEATHER HEADLEY

"It's time to make room for Miss Heather Headley, the latest, greatest, oh-so-cool singer of soul. Headley is a one of a kind talent, she is the real thing!" - Billboard

"The Best R&B Record of the year" - CNN International

"A show-stopping star" - The New York Times

This debut album is already Gold and it's won Heather the Soul Train Music Award nomination for Best R&B/Soul New Artist.

In Stores Now!

AMERICAN IDOL

SEASON 2 –
ALL TIME CLASSIC AMERICAN

American Idol Season 2 features classic American love songs performed by the 11 finalists. While only one singer can be crowned an American Idol, all 11 tracks here show the star power of these young performers. The compilation album also features group performances of the Burt Bacharach classic 'What The World Needs Now Is Love' and the #1 hit single 'God Bless The USA'.

In Stores Now!

MY MORNING JACKET

"America's best new band" - NME

This Louisville, Kentucky quintet is perhaps the most acclaimed new group to emerge from Mid-America in the past two years.
On their third full-length album and ATO/RCA debut, My Morning Jacket brings us more of the beautifully classic, yet artistically progressive sound that garnered them their deserving reputation as one of today's most exciting new acts — on record and on stage.

In Stores August 19.

CASSIDY

"All I can say is the man is the future! He will not lose because at his age, he already gots the game figured out!" - R. Kelly

This lyrical heavyweight has a rep that would rival that of a champion new prize fighter. Hailing from Philly, Cassidy is the latest release from Swizz Beatz' Full Surface Records and he's taking over the streets AND radio this Summer!

In Stores Fall 2003.

SHELLS

*"Shells is the newest, hottest, mntha f*ck@ out there. He is another J Records rap savior!"*
- Funk Master Flex, Hot 97, NYC

Shells could give any New Yorker chills on the middle of July. A Harlem native, he won The Source magazine's unsigned hype contest. With collabos under his belt from Mario to Funk Master Flex to Carl Thomas, he is positioned to be the next one to watch.

In Stores Fall 2003.

PRETTY TONY

"Pretty Tony is THE NEXT THANG!!!!" - Jazze Pha

Putting Arkansas on the map this young singer, songwriter, rapper and musician is unlike any artist you've ever seen or heard. The buzz gets louder every day!

In Stores Fall 2003.

EVE 6, THE CALLING, VERTICAL HORIZON and THE STROKES

j records

RCA

Hairspray stars Harvey Fierstein and Marissa Jaret Winokur celebrate their lead acting Tony Awards. (Photo: Dimitrios Kambouris/WireImage)

'Hairspray' Sweeps Tonys

BY CARLA HAY

NEW YORK—*Hairspray's* sweep of the 2003 Tony Awards highlighted Broadway's current passion for contemporary pop music and pop culture.

Hairspray, which was inspired by the sounds of 1960s pop, won eight awards, including best musical and best original score.

CBS aired the U.S. telecast of the 57th annual ceremony, which was held June 8 at Radio City Music Hall.

Billy Joel opened the show with a live performance of "New York State of Mind" in the heart of Times Square.

Joel, along with Stuart Malina, won the best orchestrations award for *Movin' Out*, the musical based on Joel's hits. That show also won the best choreography award for Twyla Tharp.

Backstage at the awards show, Joel talked about the dance-oriented *Movin' Out*, which has a live band onstage and does not follow the traditional musical format of having narrative dialogue.

"It's opened up the potential to do different kinds of musicals, which is a good thing because it will stimulate talented people to create different genres," Joel said.

Joel's next project may keep him in the theater. He is working on a script that he's been "kicking around for a couple of years. I haven't finished all the loose ends. I need a writer's writer—a real professional—to work with me on it."

Movin' Out begins a U.S. tour in February 2004.

Hairspray is based on the 1988 John Waters movie of the same name. The musical also will launch a U.S. tour next year.

Harvey Fierstein—whose role as a woman in *Hairspray* earned him the Tony for best performance by a leading actor in a musical—said that he jumped at the chance to do the show.

"Playing a woman is different from playing a drag queen," Fierstein quipped.

Hairspray songwriters Marc Shaiman and Scott Wittman shared the Tony Award for best original score.

On writing the music for *Hairspray*, Shaiman said, "It just poured out of us, because we are those people in *Hairspray*."

Shaiman added that he and Wittman are developing a musical of Steven Spielberg's hit film *Catch Me If You Can*.

Other musicals winning two Tonys were *Nine—The Musical* (best revival of a musical and best featured actress in a musical for Jane Krakowski) and *La Bohème* (best lighting design and best scenic design).

Hip-hop mogul Russell Simmons won a Tony (best special theatrical event) for *Russell Simmons' Def Poetry Jam on Broadway*, a spoken-word production he co-produced.

"The success of the show speaks to the diversity on Broadway," Simmons said backstage.

According to the League of American Theatres and Producers, Broadway's 2002-2003 season set a box-office revenue record of more than $705 million, up 9.8% from the previous season.

Hugh Jackman hosted the 2003 Tony Awards show. The telecast earned a 5.4 rating/9 share (7.86 million U.S. viewers), according to Nielsen Media Research. The ratings took a slight dip from the 2002 Tony Awards show, which had a 5.6 rating/9 share (7.98 million U.S. viewers).

For a complete list of winners, log on to billboard.com/bb/awards/index.jsp.

NEWSLINE

THE WEEK IN BRIEF

SONY NASHVILLE CUTS ROSTER: New Sony Music Nashville president John Grady has cut in half the combined artist roster of the company's four imprints: Columbia, Epic, Monument, and Lucky Dog. Eleven artists have been dropped, including Pam Tillis, Mark Chesnutt, BlackHawk, Tammy Cochran, Billy Gilman, Michael Peterson, and comedian Cledus T. Judd. Also gone are Brad Martin, Clint Daniels, Little Big Town, and Wynn Varble. The combined Sony artist roster now includes only 11 signed artists, along with a handful of development deals. Those remaining are Mary Chapin Carpenter, Travis Tritt, Montgomery Gentry, Patty Loveless, Marty Stuart, Dixie Chicks, Charlie Robison, the Derailers, and newcomers Buddy Jewell and Colt Prather. New to the roster is Rodney Crowell. **PHYLLIS STARK**

KOPPELMAN COUNSELS JACKSON: Charles Koppelman has signed on as an advisor to Michael Jackson on music and business matters. The chairman/CEO of CAK Entertainment tells *Billboard* he continues "to be actively involved" in seeking acquisition targets, and "it's certainly possible" that Jackson's music publishing holdings could play a role in any deals he might pursue. Koppelman is seen as a potential buyer for major-label assets that could be sold as the industry consolidates. Jackson's holdings include a stake in Sony/ATV Music Publishing, home to the Beatles catalog. Jackson may have releases on the market by year's end, according to a statement. "I am sure our work together will break new ground," the singer says in the release. **MATTHEW BENZ**

GERSH'S STRUMMER TAKING SHAPE: Details have emerged about Strummer Recordings, the Universal-distributed label run by former Capitol president Gary Gersh that was first announced last year (*Billboard Bulletin*, March 19, 2002). Strummer is being 100% funded by Universal Records and is based in Beverly Hills, Calif., according to a source. The label is in the process of appointing staffers. Strummer's first release, due June 24, is the debut effort from the Mars Volta, *De-Loused in the Comatorium*. The label has also signed New York act the Rapture, which will release a set in the fall, produced by DFA (Primal Scream, Radio 4). **TODD MARTENS**

PIRACY CAUCUS FORMED IN HOUSE: Thirty-seven bipartisan members of the House of Representatives will become members of a new bipartisan Congressional Caucus on Intellectual Property Promotion and Piracy Prevention. The role of the informal group, to form June 17, will be to create a forum for intellectual property rights issues and educate other members of Congress and staff about intellectual property rights. The caucus will work and consult with administration officials, intellectual property holders, and consumer groups. **BILL HOLLAND**

Studies Urge Targeting Adults

BY MATTHEW BENZ and BRIAN GARRITY

NEW YORK—Two recent studies offer further evidence that the music industry is losing sight of older consumers.

First-quarter music sales fell 10% in the U.S. compared with last year. But sales were 16% lower among 36- to 50-year-olds, according to data from market-research firm NPD Intellect.

NPD gathered the data from an average of 2,000 music transactions that it surveys weekly and uses to make projections for the entire country older than the age of 13.

Others have warned in recent years that the music industry is neglecting the over-30 market, which accounted for 56% of U.S. music sales last year, according to the Recording Industry Assn. of America (RIAA). NPD suggests that it is more important than ever for the music industry to refocus.

KANE

"Near-term population growth trends should stand as a warning to the industry to reach out to older buyers, because the core teen and college market population is not expected to grow over the next five years," NPD VP Russ Crupnick said in a statement.

To generate business from those 35 and older, NPD says the industry should promote legacy acts, designate sections in stores for "adult" consumers, and create targeted marketing campaigns for those ages.

NPD's research suggests that as

(Continued on page 69)

Glastonbury Evades Extinction

But Organizers Insist There Is Room For Improvement

BY LARS BRANDLE

LONDON—The headliners at this year's Glastonbury festival are proof of the annual U.K. event's continuing international stature.

Yet its organizers insist they are anything but complacent. While tickets for the June 27-29 festival sold out in record-breaking time, the event came perilously close to derailing.

And were it not for a "marathon" meeting with local council members earlier this year to secure a second license application, Glastonbury may well have been consigned to history.

But it survived, with aims of reaching greater heights than at any time since its inception in 1970.

One notable initiative that organizers are considering introducing for 2004 is a priority ticket system, set up for those fans who were unable to get tickets for Glastonbury 2003.

"We may have sold the tickets this year, but we have got to entertain the crowd, and we've got to give the crowd a great festival—and we haven't done that yet," says Melvin Benn, managing director of Mean Fiddler Music Group, the giant U.K. music festival and venue promoter in charge of Glastonbury's operational management.

(Continued on page 69)

The music industry's most important R&B Hip-Hop event of the year

HIGHLIGHTS

- NEW ARTIST SHOWCASES
- AURN SALUTE TO THE FINALIST RECEPTION
- UP CLOSE N' PERSONAL SUPERSTAR INTERVIEW
- BMI URBAN AWARDS SHOW (invitation only)
- LIVING LEGENDS DINNER an unprecedented event honoring the legends of R&B Hip-Hop
- RADIO COVERAGE IN OVER 12 KEY MARKETS VIA AURN
- OVER 700 ATTENDEES including Artists, Managers, Agents Filmmakers, Internet Companies, Journalists, DJs, Producers Publishing, Label Executives and more!
- PROVOCATIVE PANEL SESSIONS covering the industry's current trends, issues and challenges. Topics include: ARTIST & MONEY MANAGEMENT, MARKETING DEAL MAKING , INDIE VS. MAJOR LABELS, CROSSOVER, EMERGING TRENDS

GRAND FINALE

BILLBOARD R&B•HIP-HOP AWARDS

HONORING THE TOP URBAN ARTISTS OF THE YEAR

Last year's winners and performers included Usher, Ginuwine, Sean Paul, Timbaland, Mr. Cheeks, Rockwilder, Martin Luther. Stay tuned for this year's lineup.

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Over 25 million listeners will hear about the BILLBOARD/AURN R&B HIP-HOP CONFERENCE & AWARDS via vignettes airing on AURN's entertainment shows. Coverage includes on-site artist interviews, daily event recaps, and elements of the Awards Show.

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A session designed to escalate the professional development of artists, writers and producers. This exciting session will allow participants one on one access to the best in the music industry.

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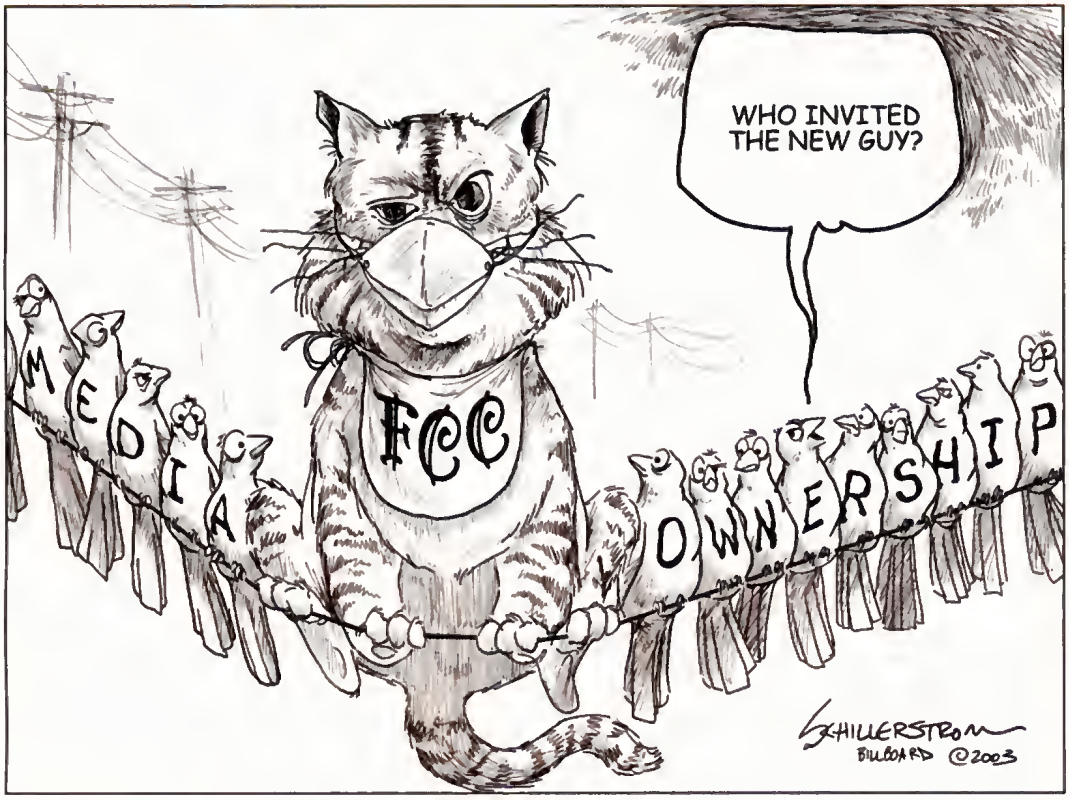
Opinion

Editorials / Commentary / Letters



Billboard Enters New Phase

When the marketplace speaks, it's usually a good idea to listen. We've been doing a lot of listening lately—to our readers, our advertising customers, and a number of top people in the music industry.

Some of the fruits of those discussions are the page you are reading now and the adjoining commentary page, which are being reintroduced after a long hiatus.

This week, Don Passman, one of the industry's top legal minds, offers some insights into the controversy surrounding digital music. It's critical to have a forum for such viewpoints, especially given everything that's happening these days in music, from rampant piracy and the industry's sales meltdown to the brouhaha over the Dixie Chicks. A constructive dialogue is the best way to solve problems.

As the industry's newspaper, we are uniquely positioned to provide that forum, and we intend to take that role very seriously. But that's just one of the suggestions we're acting on.

We also learned from our readers that they expect us to be a key provider of continuous, up-to-the-minute news and information. And they want us to provide analytical tools that help them better understand the challenges they face.

Our customers said they need us to provide a critical link to the marketplace. They realize how important it is to have their message delivered efficiently to decision-makers. No other publication reaches them with quite the same level of credibility as *Billboard*.

> *Consider this week's issue the starting point for a grand, industry-wide dialogue.*

Our commitment to those ends is reflected most visibly in the redesign of this week's issue. We wanted to capture all of the color and creativity that makes our dynamic industry unique. But that's just the tip of the iceberg.

We have extensively reorganized *Billboard* internally to ensure that it remains the source of industry information into the 21st century. Under President and Publisher John Kilcullen, *Billboard*, *Billboard Bulletin*, billboard.com, our special publications, our chart operations, and *Airplay Monitor* have been consolidated and renamed the Billboard Information Group (BIG).

Editor in chief Keith Girard will oversee all content for BIG platforms. Ken Schlager will serve as executive editor reporting to Girard, and *Billboard* managing editor Michael Ellis will become associate publisher. He'll oversee *Billboard* charts, Billboard Directories, the Billboard Information Network, Billboard Books, an expanded Billboard Café, and other special administrative duties under Kilcullen. Geoff Mayfield will continue as director of charts and adds senior analyst duties.

The goal of the reorganization is to deliver breaking news, analysis, in-depth reporting, special reports, and timely data to our readers. Going forward, we intend to bring applied business intelligence to the marketplace. So consider this week's issue the starting point for a grand, industry-wide dialogue.

We look forward to a robust, constructive debate—because, in the final analysis, we all have one thing in common: a great passion for music.

Does something make you jump and shout? Write a letter to the editor! Send submissions to Keith Girard, Editor-in-Chief, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or by e-mail to letters@billboard.com. Include name, title, address, and phone number for verification purposes. Letters should be concise and may be edited for length or content. Names can be withheld, if requested, at the discretion of the editor.

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Demand for music has never been stronger, even if it's going out the back door . . .

The Digital Tunnel Will Yield Light

Taking Issue

By Don Passman

It's 1979. The music industry is in the toilet. Kids are putting their time and money into arcade games. Home taping is ripping off the music business. The U.S. economy is wobbly. Everyone's predicting the end of the world.

Sounds familiar? To quote Yogi Berra, it's "déjà vu all over again."

There's no doubt that the current storm of digital piracy is unlike anything we've ever seen. But when it's harnessed for the forces of good instead of evil, I think it's going to make things better than ever.

I may be in the minority on this, because a lot of people think it's never going to recover. And it's true that the major record companies are having a hard time turning their gigantic ships. They've built massive infrastructures around the traditional CD retail business, which is suffering badly. It's also become so expensive to market records—among independent promotion, "price and positioning" at retail, videos, and so on—that it's hard to make a profit.

On the other hand, demand for music has never been stronger—even if it's going out the back door instead of the front. And because marketing a mainstream record is so expensive, there are opportunities for independents to grow up in the cracks. Independents can make money selling relatively small numbers and can develop more off-center, interesting music, which is the kind of music that can break through and revitalize the biz.

The specific way out of this mess isn't yet clear. But I think the broad strokes are:

1. Make piracy more difficult. This is a leapfrog game, as the hackers and security geeks see who can out-techno each other; and

2. Maybe give people something online that they'd actually like.

The results of the Apple downloading site are encouraging, but they're also skewed. Apple users can't use most of the peer-to-peer programs, and Apple users tend to be older. In fact, if you look at the music they're downloading, it's clearly adult-oriented.

On the other hand, this is also good news. The music industry tends to lop you off as soon as you get into your 20s. So maybe the new world will bring back the old folks.

At the moment, artists and companies are still figuring out what kinds of deals to make with each other. Which is exactly what's supposed to happen when there's a tectonic shift in the industry—as when CDs and cassettes first showed up. With the introduction of any new technology, there's always a period where nobody understands the economics, and one side or the other ends up disadvantaged; historically, it's been the artists.

But the reality is that nobody is doing very well at the moment. Online earnings are minimal, and new technologies are expensive until they become established enough to reduce the prices. But as time moves along, we'll find a balance.

Here's what's happening currently:

• Record companies are of course taking all rights in the digital space, as they know this will be an important—if not the most important—exploitation in the future. But what they pay for these rights varies considerably.

• Old-fashioned CD royalties are computed by paying the artist a percentage (anywhere from 12%-20%, depending on bargaining power), with most in the range of 13%-16% of the suggested retail list price. Before applying the percentage to the retail price, companies deduct a packaging deduction (25% for CDs), a "configuration deduction" (meaning they take off another 15% to 20% because it's a CD and not a cassette. Cassettes haven't meant anything for the past few years, but this is a convenient way to pay the artist less), and another 15% for "free goods" that don't exist.

• For digital downloads, some companies are taking the artist's royalty and applying it against the price paid by the consumer for the download, less a packaging deduction, a configuration deduction, and free goods. In other words, they're treating it just like a sale through a store, using the price paid by the consumer as the suggested retail list price.

• But a few companies are paying the full CD royalty—with no configuration reduction—and applying it against the consumer price without any packaging deduction or free goods. This makes a substantial difference in how much an artist gets. In fact, it could be 50% or more than the other way of computing royalties.

Another change on the horizon is a surge in the single track business. In other words, rather than having to buy an album, you can just buy the tracks you like. While a lot of people moan about this, I don't think it's such a bad thing. The music business in the '50s and '60s was a singles business as well as an album business. And it shouldn't make much difference whether you sell 100 single tracks or 10 albums, as long as your bottom line is in black ink.

Single tracks have another advantage. Artists don't have to wait until they collect 12 or 14 songs before releasing product; they can put out two or three at a time. Just because we haven't done it that way doesn't mean it won't work.

Back to the big picture. I think we're in for a painful short term, but the forced changes will make for a healthy long term. It's easy to look good when you're successful —you can throw money at problems and not really feel it.

But when there's a downturn, you have to figure out how to do it smarter. So while the digital age is disruptive, it's just one of the cycles you have to endure in any business—the music biz in particular—before things get rosy again.

Don Passman is a leading music industry attorney and author of the book All You Need to Know About the Music Business.

Letters

Award Shows Ignore Producers Far Too Often

Heaven knows we don't really need yet another awards show on TV. But there is one vital segment of our industry whose members are, for the most part, left out in the cold. I'm referring to record producers.

BOBBY ROBINSON

Sure, the Grammy folks honor producers of current and recent recordings, and occasionally, lifetime achievement awards are given by the National Academy of Recording Arts and Sciences, the Rock & Roll Hall of Fame, and the Rhythm & Blues Foundation.

But I'm talking about a whole host of legendary gentlemen without whom many milestone recordings would probably never have sounded so brilliant from the day that they were committed to wax!

A few producers spring immediately to mind . . .

Allen Toussaint, who not only produced countless New Orleans hits but also played on most of them.

Richard Barrett, whose steady hand guided not only Frankie Lymon & the Teenagers to stardom but also the Three Degrees and Little Anthony & the Imperials.

Luther Dixon, the mastermind behind those unforgettable hits by the Shirelles.

Bobby Robinson, the King of Fire & Fury Records, who gave us both "Kansas City" by Wilbert Harrison and "The Sky Is Crying" by Elmore James.

As Willie Tee said at Earl King's funeral: "One of the things we have to do is find a better way to give flowers to our legends before they pass."

A Record Producers Hall of Fame would be a way to draw attention to a vital group of creative folks whose work could be assessed and studied by a new generation of music lovers.

Alan Warner
Senior VP, catalog promotion
EMI Music Publishing
Los Angeles

Making A Case For Jewel Boxes

Seems like almost all new releases are being shipped in Digipaks instead of jewel cases. Since when did consumers ask for this change?

Jewel cases work; they've done so for 20 years now! As someone who owns well over 1,000 CDs, I can tell you I hate Digipaks!

Note to record companies: Changing a hard case to a flimsy one and keeping prices high doesn't encourage me to buy new or remastered CDs. Listen to consumers like me who want to do the right thing by not pirating.

Kevin Crossman
Fremont, Calif.

JESUS GAVE ME WATER • TOUCH THE HEM OF HIS
GARMENT • SATURDAY NIGHT
TO YOU • LOVABLE
YOU SEND ME • (I LOVE YOU)
IMENTAL REASONS
ONLY SIXTEEN • YOU WER
ME • WIN YOUR
LOVE FOR ME • WONDE
• SUMMERTIME
CHAIN GANG • SAD MOOD
STIN' THE NIGHT
AWAY • HAVING A PARTY
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NOTHING CAN CHANGE TH
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ANOTHER SATURDAY NIGH
DUMPLING • AIN'T
THAT GOOD NEWS • TENN
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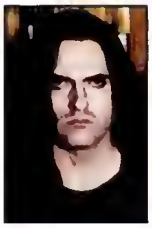
The iron will of Type O Negative's Peter Steele



Music

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P. Diddy's Bad Boy Records is back

POP / ROCK / COUNTRY / R&B / HIP-HOP / LATIN / DANCE / TOURING

Hollywood Goes On Signing Spree

The Beat

By Melinda Newman
mnewman@billboard.com

Hollywood Records has signed the 24-member **Polyphonic Spree** (PS) for North America in a multifaceted deal that includes a piece of the band's touring proceeds.

For the uninitiated, PS is the brainchild of former **Tripping Daisy** leader **Tim DeLaughter**. The 2½-year-old ensemble, clad in white robes with bright colors at the bottom, performs uplifting melodies replete with orchestral arrangements. Part *Magical Mystery Tour*, part Up With People, part *Jesus Christ Superstar*, PS is best experienced live at one of the many outdoor festivals the outfit will play this summer, including England's Glastonbury Festival; Bonnaroo in Manchester, Tenn.; and the Austin City Limits Festival in Austin.

Given the act's strong attraction as a live draw and its unproven radio appeal in these formulaic times, Hollywood Records' deal made sense to DeLaughter.

"I didn't have any hesitation about giving up touring money because I knew if we were going to continue to let our live show flourish, we needed help," DeLaughter says.

He adds that the Hollywood contract is structured so that PS's masters eventually revert back to the group.

For **Bob Cavallo**, chairman of Hollywood parent Buena Vista Music

(Continued on page 21)

POLYPHONIC SPREE

Crazy About Beyoncé

Columbia Pushes Album Date Ahead By Two Weeks

BY RASHAUN HALL

With lead single "Crazy in Love" taking off at radio and video outlets, Columbia Records has decided to jump the gun for Beyoncé's highly anticipated solo debut.

Now due June 24, the multifaceted superstar's *Dangerously in Love* (Music World/Columbia) was rushed forward from its previous July 8 release date.

"We're really just responding to the market," Columbia Records president Will Botwin says. "We went with the intention of putting out the album on July 8 . . . [but] the way radio—at all formats—has jumped all over this thing changed that."

"We were also concerned with the threat of the album getting leaked" to the Internet, Botwin admits. "We moved it up a couple of weeks with the idea that we would not only have a great first week of sales, but a great follow-up week."

Last issue, the single, featuring Jay-Z, cracked The Billboard Hot 100's top 10 at No. 8. The single is currently No. 7 on that chart and No. 5 on Hot R&B/Hip-Hop Singles & Tracks.

"I always thought it was an incredible song," Beyoncé says. "I wasn't sure that people were going to understand it because it was so different—it doesn't sound like anything else . . . But

(Continued on page

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Type O Negative's 'Life' Style

Song On Act's Fifth Set Pokes Fun At Political Correctness

BY CHRISTA TITUS

BROOKLYN, N.Y.—When Type O Negative's fifth studio album, *Life Is Killing Me* (Roadrunner), hits the streets June 17, frontman Peter Steele is ready for people to start complaining.

The bassist/vocalist/songwriter predicts a backlash from the not-so-radio-friendly album track "I Like Goils." The rapid-fire tirade is a treatise on his unbudging heterosexual orientation that contains outrageously politically incorrect lyrics.

But the PC state of mind is what Steele wants to bash—not homosexuality or any particular individual.

"The song was poking fun at PC. I did this because I can't wait to see what happens," he admits. "To my knowledge, I did no wrong. I use the word 'queer' because I'm a heterosexual. Isn't it sexist that only a homosexual can use the word 'queer' but a heterosexual can't? Shouldn't both be wrong? Or both be right?"

Steele sums up "Goils" as "a stupid sociological experiment. If we are all equal, and we have freedom of speech, what does it fucking matter what we say?"

What Type O Negative has to say—and its admittedly warped way of expressing it—matters to its fans. The doom-laden metal act has returned with more poignant compositions that are at times morbid, amusing, frightening, or the three combined, which is what their following loves.

DARK THOUGHTS

Infidelity, death, and depression are among the dreary subjects the band has set to music. The group comprises Steele, keyboardist Josh Silver, drummer Johnny Kelly, and guitarist Kenny Hickey.

As its lyricist, Steele takes an unflinching look at whatever sorrows are blackening his heart and pours them into his words. (Steele is published by Roadblock Music/ Pyromantic Publishing, care of BMG Songs [ASCAP].)

This time, Steele focuses on themes of betrayal and revenge—in ". . . A Dish Best Served Coldly"—as well as venting his opinion on managed health care and coming to terms with the mortality of one's parents (the title track and "Nettie").

"Life Is Killing Me" is a reflection on Steele's late father, whom he insists would have lived longer if he had better medical care.

"I really don't like doctors, because they're supposed to take the Hippocratic oath—which I call the hypocritical oath—and everything, as usual, just comes down to money," Steele explains.

"Sometimes I feel like older people are being kept alive just to increase a physician's income. I really can't understand why we can so easily euthanise beautiful creatures like cats and dogs, but we keep the scum of the earth, mainly human beings, alive and in pain."

Musically, the uptempo beat and anthemic chorus on "Goils" will remind listeners of "Unsuccessfully Coping With the Natural Beauty of Infidelity" from the band's 1991 debut, *Slow, Deep and Hard*.

(The song is a likely reason why Steele thinks "Goils" will irritate people. "Unsuccessfully" gave voice to a man berating his lover after he discovered that she was unfaithful. He says it was based on a painful real-life experience. Critics thought it was misogynistic.)

On *Life*, fans will recognize the gothic elements that permeated 1994's *Bloody Kisses*. The heavily layered sound and eerie atmospheres invoked on 1996's *October Rust* are also present.

Silver, who co-produced the album with Steele, says the new set is vastly different from the previous studio album, 1999's *World Coming Down*.

"That was a much more stark, realistic album," Silver observes. "I hate to use the word 'fun,' because it pains me to do so, but for lack of a better term, it is a slightly more fun album, more eclectic, *Bloody Kisses*-type of thing."

But Type O Negative doesn't enter the studio intending to explore a particular musical focal point.

Silver says, "Everything changes right up until the final moment—including the final moment half the time—and I wouldn't want to limit it to some kind of preconceived notion that could be better or could even be worse. I don't think it's fair to restrict a process that just flows naturally."

CRACKING THE CHARTS

Airplay has been limited for Type O Negative. The *Bloody Kisses* songs "Christian Woman" and "Black No. 1 (Little Miss Scare-All)" garnered significant play on college radio and late-night metal shows. They helped the album become Type O Negative's best-selling set to date. According to Nielsen SoundScan, *Bloody Kisses* has moved 864,000 copies. *October Rust* has sold 402,000.

"Everything Dies" from *World Coming Down* peaked at No. 37 on the *Billboard* Mainstream Rock Tracks chart. Beyond that, Type O Negative's gloomy melodies and blunt lyrics have not gotten much play on monitored stations.

But that may be changing. "I Don't Wanna Be Me" went to active rock, metal, and specialty formats in May. Now, *Billboard* sister publication *Airplay Monitor* lists it as No. 38 on its Active Rock chart.

According to Bob Johnsen, Roadrunner senior director of marketing, several large-market stations have added the track. They include active rock WAAF Boston and WCCC Hartford, Conn., and modern rock KTBZ Houston.

"We are so pumped with the new material that we committed to a radio campaign to work the first single," Johnsen says. "We're going to work it to rock radio stations nationwide." A video is also being shot for the song.

The Internet, print advertising, and price-and-positioning programs will play a part in marketing *Life*. One incentive the label is using to generate early sales is rewarding consumers who pre-order the CD at such New York-area retailers as Vintage Vinyl and Looney Tunes with a ticket to an invitation-only Type O Negative show Friday, June 13 at New York's CBGB.

Type O Negative is racked by major retailers, but independently owned outlets are also vital to its sales.

"In the New York area, you have two of the most important mom-and-pop [stores] in the country; you have Vintage Vinyl and you have Looney Tunes, and that level of store is key for this band," Johnsen observes, noting that given its strong underground following, secondary markets are almost like primaries for the act.

A headlining tour in Europe will run June 19-July 11. The group then kicks off a 14-date U.S. trek July 25 at the Worchester (Mass.) Palladium.

Crazy About Beyoncé

Continued from page 19

great song and people get it. I guess they were happy to hear something fresh."

As one-third of platinum-plus trio Destiny's Child, Beyoncé is no stranger to the top of the charts. The group's last studio set, *Survivor*, debuted atop both the Top R&B/Hip-Hop Albums chart and The Billboard 200 in 2001 (*Billboard*, May 19, 2001).

The group announced in late 2001 that it would take a break so that each member could pursue solo projects. Michelle Williams and Kelly Rowland released their solo debuts in 2002.

"It's something we all had to do," Beyoncé says. "You get to a point where you depend on someone for so much for so long, and you need to grow and learn about yourself and make mistakes on your own. It's part of becoming an adult. I'm happy that I got to write songs from my heart . . . I was able to express myself as a young woman, as an individual, and as a solo artist."

While Rowland and Williams achieved success with their solo sets, expectations are sky-high for Beyoncé's album. "Destiny's Child is the biggest female-based vocal group in the world," Botwin says. "We sold 9 million albums around the world on the last studio album, so coming into this solo project, expectations for exceptional success and creativity are there. She's always been identified as the leader of the group, so the most pressure has been on her to deliver a record that is great and to have success out of the box."

Beyoncé says she "really tried not to think about those expectations.

"It affects your performance when you're thinking about other people. Some days, it got a little hard . . . I wondered if people would understand it and like it. I also wanted to make sure that [this album] showed my growth vocally and as a writer. But when I went into the studio . . . I just vibed and did whatever I felt. Once I finished, then I thought about all that other stuff."

Beyoncé is a spokeswoman for L'Oreal and Pepsi. The singer's endorsement deal with Pepsi will play a crucial role in promoting *Dangerously in Love*.

Pepsi is featuring "Crazy in Love" in its Pepsi First Taste campaign. Beyoncé and her music will also be featured in future Pepsi TV commercials. Sony's electronics division has also teamed with Columbia to offer a 45-second videoclip on all Sony Vaio computers and Sony Clié handheld PDAs, which will lead consumers to the Sony Web site to purchase her album.

Beyoncé has also made a name for herself in Hollywood. The singer made her feature-film debut last summer in *Austin Powers in Goldmember*. For her next role, Beyoncé will play a singer in Paramount Films' *The Fighting Temptations* with Cuba Gooding Jr.

Sony Music president Don Ienner believes that *Dangerously* may be a defining moment in Beyoncé's career.

"I don't think there is anyone else in Beyoncé's league at the moment," he says. "Emerging from a hugely successful group like Destiny's Child is never easy, but the overwhelmingly positive response to Beyoncé's solo music, combined with a blossoming acting career, clearly shows that she is a true superstar."

Pianist Revives Rare Satie Pieces

Much critical praise was lavished upon *The Magic of Satie*, performer **Jean-Yves Thibaudet's** September 2002 Decca release devoted to the perennially popular piano music of eccentric French composer **Erik Satie**. So it may come as a surprise to learn that the elegant pianist had long rebuffed the label's requests to record such a recital.

"What they wanted to do was one CD with all the popular Satie stuff," Thibaudet recalls. "I said that I could do it, of course, but it didn't interest me very much. It would be a very commercial project, and I didn't see the need to do it."

Decca countered with a proposition that caught Thibaudet's fancy: They asked him to record Satie's complete keyboard oeuvre. On June 10, the label issued the resulting set, *The Complete Solo Piano Music*, which consists of five discs for the price of three.

The challenge proved revelatory. Not only did Thibaudet lavish his customary care and persuasive artistry upon such familiar Satie fare as the *Gymnopédies* and *Gnossiennes*, but he also quickly learned that there was more to the composer than he had ever imagined.

Thibaudet met leading Satie scholar **Ornella Volta**, who showed him a tremendous body of work still widely unknown to the world at large.

THIBAUDET

"I realized that the guy had written so much music and that there was such a variety—each piece was so different," Thibaudet says.

Volta introduced Thibaudet to a surprisingly large number of Satie works that were never published or had fallen out of print long ago.

"She [had all of] these unpublished manuscripts that were never performed or recorded," Thibaudet says. "There was an incredible amount of material; I think we have almost 100 minutes of music that is recorded for the first time, including some of his strongest and most wonderful pieces."

Some of the works that Thibaudet performs here, such as the newly discovered *Seventh Gnossienne*, were actually hidden in plain sight, partially incorporated into other compositions and only identified through Satie's own correspondence with publishers and peers.

As Thibaudet trawled through Satie's languorous dreamscapes and puckish miniatures at length, his opinion of the composer completely changed. He now believes that Satie was every bit as significant as the more widely respected French composers **Debussy**, **Ravel**, and **Fauré**.

"Satie was a unique composer who created a completely new musical language," Thibaudet says. "He was using his own chords, his own style, his own atmosphere in the way he wrote for the piano. And he was very modern for his time: He was the first minimalist composer, writing repetitive music 50 years before [**John**] **Cage**. And in **Bill Evans** and other jazz pianists, you surely hear Satie's influence in the harmonies."

With his new project, Thibaudet becomes the latest in a small but distinguished group of pianists that has championed Satie's cause. Ironically, one of his own teachers, the esteemed **Aldo Ciccolini**, is also one of the composer's foremost proponents. Yet instructor and student never discussed or worked on Satie's music.

"I was speaking about that with him the other night at dinner," Thibaudet says. "I think we both agree that Satie is one of those composers that you don't need to—and shouldn't—play for a teacher. He's a very personal composer, especially because he didn't write anything in the music but the notes. There are very few remarks about tempi and dynamics.

"Ciccolini could only have told me, 'This is the way I play it,' but he couldn't have told me to play it that way. It's a very personal and subjective thing: You have to think for yourself and find your own way to do it."

Classical Score™

By Steve Smith
classicalscore@earthlink.net

The Beat

Continued from page 19

Group, the deal is sound—even without the guarantee of radio play. "This is tour- and TV-driven. We're going to spend a lot of money marketing the brand, and the return is their [live] career. For example, if they ever did a fixed-base show that stayed in one place, we'd be the producer of the show." That's entirely a possibility, since DeLaughter says he'd like for there to be four Polyphonic Sprees.

Cavallo adds that he plans to spread PS's message across the Disney landscape. "I can use the theme parks, television, the ABC family, our theatrical division, and other areas to break this band."

Indeed, DeLaughter already plans to make a children's record for Walt Disney Records.

Hollywood will rerelease the group's independent CD *The Beginning Stages Of . . .* bundled with a four-track CD on June 24. A new studio album will come out in 2004.

Outside of North America, PS is signed to Warner Music-distributed 679 Records.

MANAGEMENT DERBY: As Atlantic Records artist **Jewel** debuts this issue at a career high of No. 2 on The Billboard 200 with *0304*, she is meeting with many top names in her search for a new manager, according to sources. Her mother/manager, **Lenedra Carroll**, will now primarily focus on Jewel's charity endeavors.

In other management changes, **Jennifer Lopez** is expected to meet with prospective new managers in a few weeks, according to her representative. The week of June 9, Lopez jettisoned both her longtime manager **Benny Medina** and Endeavor agent **Patrick Whitesell**, who had represented her for eight months. She is now booked by Creative Artists Agency.

GOLDEN GUNS: **Velvet Revolver**—a new group comprising **Stone Temple Pilots' Scott Weiland**; **Guns N' Roses' Slash**, **Duff McKagan**, and **Matt Sorum**; and **Suicidal Tendencies' Dave Kushner**—is off to a fast start at radio with first single "Set Me Free." The *Hulk* soundtrack tune is already getting top phones at modern rock WBCN Boston, XTRA San Diego, and KROQ Los Angeles.

The band, managed by Immortal Entertainment's **Dana Millman-Dufine** and **David Codikow**, has recorded a number of songs for its album debut, but it has yet to ink a label deal.

CH-CH-CHANGES: MCA A&R VPs **Tom Sarig** and **Marc Nathan** have both left the company following a restructuring (see story, page 1). Nathan may be reached at mdnathan@pacbell.net. Sarig may be contacted at tomsarig@hotmail.com.

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Bad Boy Returns With Soundtrack

Sound Tracks

By Carla Hay
chay@billboard.com

Sean "P. Diddy" Combs likes to think big.

So when the entertainment mogul decided to relaunch his Bad Boy Records with new distributing partner Universal Records, he determined that it would be with an album that he predicts will be "the biggest soundtrack of the year."

That album is *Bad Boys II*, which will be released July 15. It is the first soundtrack ever released by the Bad Boy label.

Combs' label had been affiliated with Arista Records. The two companies parted ways last year. Combs brought Bad Boy to Universal earlier this year under a three-year deal in which Universal will market, distribute, and promote Bad Boy releases worldwide (*Billboard*, Feb. 15).

The *Bad Boys II* movie opens July 18 in U.S. theaters. The Columbia Pictures action flick features returning stars **Will Smith** and **Martin Lawrence**, who starred in the 1995 film *Bad Boys*.

Unlike many soundtracks, *Bad Boys II* consists entirely of previously unreleased songs.

The album boasts an all-star list of multi-platinum artists, including **Jay-Z**, P. Diddy, **Justin Timberlake**, **Nelly**, **Beyoncé Knowles**, **Mary J. Blige**, and **Snoop Dogg**.

Combs tells *Billboard*, "You hear so many competitive stories about the music business, but I want to emphasize that this soundtrack was a real cohesive effort. I don't usually ask people for a lot of favors, but I called in a lot of favors to do this soundtrack. My friends really helped me out.

COMBS

"An artist like Justin Timberlake had never done a soundtrack song before this one," he continues. "This album also has collaborations that you can't find anywhere else."

Those collaborations include Nelly and P. Diddy featuring **Murphy Lee** on "Shake Ya Tail Feather"; **the Notorious B.I.G.** and **50 Cent** on "Realest N!##@S"; Snoop Dogg featuring **Loon** on "Gangsta Shit"; **Fat Joe** and P. Diddy on "Girl I'm a Bad Boy"; and P. Diddy, **Lenny Kravitz**, and **Pharrell** on "Show Me Your Soul."

Bad Boy has released two first singles from the project: "Shake Ya Tail Feather" and **Jay Z's** "La-La-La (Excuse Me Again)." Combs says the next single will be "Show Me Your Soul."

The mogul says, "I had just closed my deal with Universal, and I heard they were going to be doing something with *Bad Boys II*. I always wanted to be involved with the sequel, so I called up Will Smith, [*Bad Boys II* movie producer] **Jerry Bruckheimer**, and Martin Lawrence and told them I wanted to put out the *Bad Boys II* soundtrack."

Bad Boy president **Lewis Tucker** says the label is planning a multimedia blitz to market the album.

"We're having a Bad Boy weekend the weekend before the album's release. We're looking at taking over radio with spots for the soundtrack and a lot of phoner-driven contests and requests."

Radio stations in more than 75 markets will have giveaways for about 125 *Bad Boys II* movie screenings.

Mtv.com will host a listening party for the soundtrack. In addition, Combs and *Bad Boys II* stars Lawrence and **Gabrielle Union** will appear on MTV's *Total Request Live* around the time of the movie's release. MTV's *Making the Video* series will feature an episode about the "Shake Ya Tail Feather" video. BET will also air a special segment about the *Bad Boys II* movie and soundtrack. At press time, air dates were to be determined.

Combs says he is looking forward to starting a new chapter in the history of his label, which he founded in 1991.

"A lot of boutique labels were around then, and mine is one of the few that's still standing. I've made a lot of friends along the way, and that has a lot to do with why I've been able to put out great records like this one."

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DAILY MUSIC NEWS

LINKIN PARK

Linkin Park, Room 5 Crash Into U.K. Charts

Linkin Park's "Meteora" (Warner Bros.) powered straight to No. 1 on the U.K. album chart yesterday (March 30) to become the band's first chart-topping success in the territory. Britain also has a new No. 1 single, as Gareth Gates' three-week run with "Spirit in the Sky" (S/BMG) came to an end. Entering at No. 1 is "Make Luv" (Positiva) by Room 5 featuring Oliver Cheatham. »

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Barnyard Trek: 'Cirque Du Soleil Meets The Opry'

BY RAY WADDELL

NASHVILLE—In a touring concept that is both refreshingly retro and boldly innovative, the Electric Barnyard tour is taking music to the "forgotten people."

The idea is retro because, like the Louisiana Hayride and Opry tours decades ago, Electric Barnyard is taking a multi-act package to markets that major tours seldom visit. The talent includes founder Marty Stuart, Merle Haggard, BR549, Rhonda Vincent, Connie Smith, and Old Crow Medicine Show.

And the tour is innovative because not only does it carry its own venue, concessions, and production, it also has the first sponsorship from the Waffle House restaurant chain, along with media boosts from CMT: Country Music Television and powerhouse AM radio station WSM Nashville.

Stuart says he would like the tour to become an annual event. According to him, the Electric Barnyard "is like Cirque du Soleil meets the Grand Ole Opry touring show. And we're carrying our own show palace."

Barnyard also boasts a "dream team" behind the scenes. The tour is a joint production of Stuart, Chicago-based Jam Productions, and Stuart's agency, Buddy Lee Attractions (BLA). It features local marketing input from country promotion guru Ben Farrell, president of Lon Varnell Enterprises.

"It's a wonderful, exciting idea that hasn't been done in a long time," BLA president Tony Conway says. "Carrying the venue with you is unique, especially into these tertiary markets. We wanted to play markets where this event would be a major attraction."

Along the route, Haggard and Stuart will play acoustic sets at jails, prisons, and rehab centers. Stuart says, "We want to take a little hope and enjoyment to some hearts out there."

The tour is booked for 25 markets, beginning July 6 at the city park in Sierra Vista, Ariz. More dates could be added, depending on success and artist availability.

STUART

Stuart says the genesis of the tour and its targeted markets sparked when he returned to the road after a three-year layoff in spring 2002 and asked Conway to "basically hide me in the backroads" until Stuart and his Fabulous Superlatives worked out their kinks.

"We started playing all these 'B' markets, and I noticed whenever we played somewhere, a lot of people started showing up," Stuart recalls. "They seemed to want the type of music we were playing."

Stuart hatched the idea of a country touring extravaganza for smaller markets. He took the idea to Conway and then Haggard at the latter's concert in Louisville, Ky.

"Marty presented the concept to Merle and myself on Aug. 23 last year," recalls Lance Roberts, Haggard's agent at Bobby Roberts Co. "Hag liked it and was excited about going to some of these smaller, more rural markets off the beaten path."

Stuart says Haggard is a natural for the tour. "The first person that came to mind was Hag, the poet of the common man," Stuart recalls. "He's written these folks' story. When I told him about it, he said, 'It sounds like we're going back and remembering the forgotten people.' "

The traveling venue is an open-air, tent-like structure with a capacity of 4,000 (which is expandable to 8,000), a hybrid of a traveling venue once used on the Festival con Dios contemporary Christian tour.

With tickets priced at $25 in advance and $30 day-of-show, the gross potential could top $5 million for the 25 dates from ticket sales alone.

Production is relatively streamlined, traveling on six trucks, all wrapped with the Electric Barnyard/Waffle House logo. The tour should also save money on venue rentals.

"It plays mostly fairgrounds, along with city parks, ball parks, and arena parking lots," Conway says. All acts will share lights, sound, and staging. BR549, Vincent, and Old Crow Medicine Show are primarily acoustic acts, while Stuart and Haggard will each take their full bands (in Haggard's case, the Strangers) and share backline gear.

Producers have been impressed with Stuart's hands-on approach to all aspects of the tour. "Marty has worked with us very closely, from top to bottom," Jam co-president Arny Granat says.

Doors will open between 4 p.m. and 5 p.m., and shows will begin between 6:30 p.m. and 7 p.m.

With seven hours between when

the doors open and the final curtain call, that leaves plenty of time for patrons to make use of ancillary revenue producers. Those include carnival midway games, a hydraulic bull, bungee jumping, rock climbing, and such concessions as hot dogs, nachos, pizza, and, of course, beer.

"You couldn't do an Electric Barnyard tour without beer," Conway notes.

Those ancillaries, plus the Waffle House sponsorship, help offset the relatively low ticket price. "Both Marty and Merle felt they really wanted to give people an inexpensive ticket," Conway says.

The tour sponsors themselves bring a lot to the party. Both CMT and WSM will be behind the trek throughout. Waffle House will place posters in its 1,400 restaurants in 26 states and will play new Stuart and Haggard singles on Waffle House jukeboxes.

"When you have a national restaurant chain, CMT, and one of the most powerful AM stations in the country behind it, that's a pretty good surge," Conway says.

"I'm a Waffle House veteran," Stewart adds. "I'm proud that we're their first sponsorship."

Farrell will coordinate media promotion in each market and is high on the concept. "These days, unless you're really big in this business, you need something remarkable or you're in trouble," he observes. "To me, what's really remarkable about this, above and beyond the artists, is the venue. This should be a very exciting thing for all these towns."

Routing without hitting major markets was a bit of a challenge. Rather than Chicago, New York, and Los Angeles, or even Cleveland, St. Louis, and Indianapolis, this tour focuses on such cities as Tulare, Calif.; Klamath Falls, Ore.; Rome, Ga.; Tuscumbia, Ala.; and Lynchburg, Va. And, yes, it will play in Peoria.

"We looked at markets where Marty or Merle might be bigger or where they hadn't played," Granat says. "These are not everyday markets, and that's by design, not by chance."

Time Looks Right For Baobab's Big U.S. Outing

BY WES ORSHOSKI

Since Senegal's Orchestra Baobab reunited last year after a 15-year hiatus, the lives of its 10 members have been filled with moments occasionally bordering on the surreal.

For guitarist and co-founder Latfi Bengeloune, one such moment came last summer, when the Afro-Cuban group played the hallowed Fillmore Auditorium in San Francisco during its inaugural visit to the States. The seven-date tour supported the act's revered 2002 comeback set, *Specialist in All Styles* (World Circuit/Nonesuch).

The Fillmore is a place that Bengeloune, like so many musicians and music-lovers, recognizes as sacred ground for any artist, regardless of nationality.

Taking the stage made famous by the likes of Jimi Hendrix, Santana, and the Grateful Dead was "amazing," Bengeloune says. "When you have those names in your head from the time when you were a young musician, it's

ORCHESTRA BAOBAB

just amazing to be able to play the same place as those guys."

Although it will mostly hit festivals and lesser-known small theaters, the 30-year-old Orchestra Baobab will get another taste of life on the road in the U.S. this month. On June 17, the act launches its first extensive tour of North America in Ann Arbor, Mich.

Before disbanding in the late '80s, Orchestra Baobab had achieved near-legendary status among purveyors of the Afro-Cuban groove, and the act was undisputed music royalty in its native country.

Since reuniting last year, the group, now featuring a mix of original and new members, has reached a level of sales and respect never attained by its earlier incarnation.

With this 21-show tour—which includes pairs of gigs in New York and San Francisco and four stops in Canada—the new version of Orchestra Baobab continues to bolster both the original's legacy and its own reputation.

And the act could not have reunited and taken on North America at a better time. Thanks to the global success of Buena Vista Social Club, the market for world music is perhaps better than ever.

Nevertheless, the group has much work to do in North America, notes Chris Colbourn of Newtonville, Mass.-based Concerted Efforts. He is Orchestra Baobab's booking agent for the continent.

Colbourn says this tour is actually a primer for a bigger North American trek planned for spring 2004, when the group will visit theaters and universities.

Orchestra Baobab is so popular in Europe that Colbourn says he was only able to steal the group away from the continent for a month of dates. He observes that it is really taking off there, especially in France.

As a result, the tour skips the South, Southeast, and Southwest and only hits three or four Midwestern cities.

While Baobab's music seems a natural fit for the many festivals it will visit in the U.S. and Canada, one of the things that makes the group unusual, Colbourn notes, is the ease with which it can switch from festival to club. Last year, for example, while in New York, Baobab played both Summerstage in Central Park and tiny Greenwich Village club Joe's Pub.

Bengeloune says one of those aforementioned surreal moments happened at that Summerstage show, as he looked out at scores of audience members singing every lyric.

The dream realized with Orchestra Baobab's reunion will continue for the foreseeable future, he says, adding that the group may return to the studio by year's end. "It was a dream, and when you have a dream, you always want it to go longer and longer—the longer the better. So, for us, and for me, especially, I pray for it."

JUNE 21 2003

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ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
DIXIE CHICKS, JOAN OSBORNE	Xcel Energy Center, St. Paul, Minn. June 6-7	$2,152,655 $65/$45/$35	35,587 two sellouts	Jam Prods
DIXIE CHICKS, JOAN OSBORNE	Bradley Center, Milwaukee June 5	$1,032,690 $65/$45/$35	17,364 sellout	Jam Prods.
TIM McGRAW	Delta Center, Salt Lake City May 1	$642,165 $50/$30	12,423 sellout	Outback Concerts, Xanadu
WBCN RIVER RAVE: BECK, GOOD CHARLOTTE, JACK JOHNSON, SALIVA, DROPKICK MURPHYS, EVANESCENCE, & OTHERS	Tweeter Center for the Performing Arts, Mansfield, Mass. May 25	$628,960 $65/$25	16,385 19,900	Clear Channel Entertainment
X-FEST: GODSMACK, STAIND, EVANESCENCE, THE USED, THE DONNAS, PUNCHLINE, COLD, JULIANA THEORY, & OTHERS	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. May 26	$611,557 $37/$17.50	20,994 23,273	Clear Channel Entertainment
Y100 FEZTIVAL: AUDIOSLAVE, BECK, THE USED, THE ROOTS, AFI, FINCH, THE STARTING LINE, & OTHERS	Tweeter Center at the Waterfront, Camden, N.J. May 26	$589,305 $47/$35	15,151 26,031	Clear Channel Entertainment, WPLY
COLDPLAY, EISLEY, RON SEXSMITH	Shoreline Amphitheatre, Mountain View, Calif. May 30	$583,740 $39.50/$25	20,217 21,895	Clear Channel Entertainment
VICENTE FERNANDEZ, BANDA EL RECODO	Arrowhead Pond, Anaheim, Calif. May 25	$569,730 $125/$35	7,429 10,577	CIE, Houser-CIE Events, Nederlander Organization
YANNI	ARCO Arena, Sacramento, Calif. May 8	$554,520 $69.25/$41.25	10,102 sellout	Danny O'Donovan, Concerts West
TIM McGRAW	Van Andel Arena, Grand Rapids, Mich. May 23	$552,919 $65/$49.50	9,773 12,119	Clear Channel Entertainment
JOURNEY, STYX & REO SPEEDWAGON	Aladdin Theatre for the Performing Arts, Las Vegas May 10	$531,165 $95/$75/$55	8,897 6,965	Concerts West
JAMES TAYLOR	Verizon Wireless Amphitheater, Charlotte, N.C. May 30	$527,535 $45/$10	18,802 18,812	Clear Channel Entertainment
YANNI	Hollywood Bowl, Hollywood, Calif. May 4	$526,430 $129.50/$104.50	9,773 12,659	Danny O'Donovan, Concerts West
YANNI	Xcel Energy Center, St. Paul, Minn. May 30	$520,806 $69/$41	9,008 10,217	Danny O'Donovan, Concerts West
YANNI	HP Pavilion, San Jose, Calif. May 10	$509,813 $77.50/$50	7,918 9,890	Danny O'Donovan, Concerts West
AVRIL LAVIGNE, GOB, SIMPLE PLAN	Paul E. Tsongas Arena, Lowell, Mass. May 15-16	$507,944 $35	15,024 two sellouts	Mess Concerts
YANNI	Arrowhead Pond, Anaheim, Calif. May 3	$488,435 $77.50/$50	8,773 9,652	Danny O'Donovan, Concerts West
YANNI	Savvis Center, St. Louis June 1	$481,939 $69.50/$41.50	8,750 9,688	Danny O'Donovan, Concerts West
YANNI	Pepsi Center, Denver May 21	$474,810 $71.50/$43.50	8,105 9,765	Danny O'Donovan, Concerts West
TIM McGRAW	Bi-Lo Center, Greenville, S.C. May 25	$474,519 $59.75/$29.75	9,870 sellout	Clear Channel Entertainment, The Messina Group
ANITA BAKER	Wolf Trap National Park, Filene Center, Vienna, Va. May 23	$473,510 $42/$25	13,815 14,056 two shows	in-house
JAMES TAYLOR	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas May 18	$453,952 $50/$25	14,997 15,484	Clear Channel Entertainment
BROOKS & DUNN, RASCAL FLATTS, BRAD PAISLEY, AARON LINES, JEFF BATES, CLEDUS T. JUDD	Hyundai Pavilion at Glen Helen, Devore, Calif. May 24	$440,330 $57/$21.50	13,926 20,216	Clear Channel Entertainment
YANNI	Rose Garden, Portland, Ore. May 18	$422,193 $67/$39.50	7,180 9,220	Danny O'Donovan, Concerts West
JOURNEY, REO SPEEDWAGON & STYX	HP Pavilion, San Jose, Calif. May 18	$418,735 $55/$45/$35/$17.50	8,937 12,868	Concerts West
WBLI SUMMER JAM: LL COOL J, MICHELLE BRANCH, SHAGGY, LISA MARIE PRESLEY, & OTHERS	Tommy Hilfiger at Jones Beach Theater, Wantagh, N.Y. May 25	$417,833 $86.50/$26.50	12,202 13,944	Clear Channel Entertainment
YANNI	KeyArena, Seattle May 18	$414,919 $67.50/$39.50	7,675 10,432	Danny O'Donovan, Concerts West
JOURNEY, STYX & REO SPEEDWAGON	ARCO Arena, Sacramento, Calif. May 22	$413,867 $53.25/$48.25/$38.25/ $28.25	8,493 12,205	Concerts West
TOBY KEITH	Sullivan Arena, Anchorage, Alaska May 24	$412,688 $65.50/$39.50	7,639 sellout	Rick Van Santan, Goldenvoice
JOURNEY, STYX & REO SPEEDWAGON	Delta Center, Salt Lake City May 28	$393,349 $66/$46/$39.50	8,378 12,782	Concerts West
YANNI	General Motors Place, Vancouver May 17	$380,954 ($521,907 Canadian) $81.50/$59.50	7,134 9,942	Danny O'Donovan, Concerts West
RED HOT CHILI PEPPERS, QUEENS OF THE STONE AGE, THE MARS VOLTA	Air Canada Centre, Toronto May 13	$372,473 ($517,510 Canadian) $39.59/$30.59/$21.23	15,945 sellout	House of Blues Canada
MATCHBOX TWENTY, SUGAR RAY	Air Canada Centre, Toronto May 7	$369,224 ($513,889 Canadian) $49.94/$35.57/$23.35	9,032 10,000	House of Blues Canada
ZZ TOP, KENNY WAYNE SHEPHERD, DOUBLE TROUBLE	DTE Energy Music Center, Clarkston, Mich May 23	$366,578 $52.50/$33.50	15,202 sellout	Clear Channel Entertainment, Palace Sports & Entertainment
BIG HEAD TODD & THE MONSTERS, HOOTIE & THE BLOWFISH	Red Rocks Amphitheatre, Morrison, Colo. May 17	$354,419 $44.50/$39.50	8,813 9,450	Clear Channel Entertainment

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Fan Fair Gets New Name, Seeks Broader Audience

On The Road™

By Ray Waddell
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Most everyone in the Nashville music community knows that Fan Fair—as it had been so called for some 30 years—was forever changed when the event moved from the ragged-but-right Tennessee State Fairgrounds to downtown three years ago.

Performances are now held at the Nashville Coliseum, Riverfront Park, and at more than a dozen downtown night spots during Fan Fair After Hours.

If anyone had any doubts that this is not your father's Fan Fair, the country music love fest removed them by announcing the event would henceforth be known as the CMA Music Festival, beginning with the June 10-13, 2004, run. The name change reflects the role of its producer, the Country Music Assn. (CMA), and also hints at broadening beyond country music.

CMA executive director **Ed Benson** says the name change "has a broad range of intent, most of which is focused on trying to enlarge attendance over the next three to five years and to allow for better success in the local market. Our research indicates a negative connotation for the name 'Fan Fair' locally, which is totally based on an outmoded perception."

BENSON

Meanwhile, CMA producers cited "aggregate attendance" of 124,300, down 1.7% from last year. That means attendance averaged 31,075 per day for the June 5-8, 2003, run. That is a big improvement on the 24,000-person cap set at the fairgrounds, but that doesn't mean the event makes more money now.

"It's enormously expensive to put this show on downtown," says Benson, adding that even with the increased attendance the show still won't be profitable when revenue is weighed against expenses.

"We're right on the fault line of making this financially successful. Another 10,000-15,000 people could make that happen."

The festival costs about $2.5 million-$2.6 million to produce, which is relatively efficient compared with similarly sized events. However, the event gets a huge boost from artists eschewing their normal performance fees. The lineup of 42 acts at the Coliseum, 82 downtown, and dozens more after hours would equal close to $2 million in guarantees at normal rates.

Among the headliners this year were **Alan Jackson**, **Brooks & Dunn**, **Martina McBride**, **Kenny Chesney**, **Alabama**, **Wynonna**, **Phil Vassar**, **Rodney Crowell**, **Patty Loveless**, **Billy Ray Cyrus**, and many more.

That said, some of country music's biggest stars—including **Tim McGraw**, **Faith Hill**, **Dixie Chicks**, **George Strait**, **Shania Twain**, and **Toby Keith**—did not make an appearance this year.

"We'd always like to have more headliners, but that's just not reality because of scheduling conflicts," Benson says. "I don't think anyone has ever said they're not gonna play Fan Fair. Our schedule is traditionally some headliners, some mid-level acts, and some new acts. The perennials have come to expect that kind of lineup. There may be a perception [among some] that all the stars are always in Nashville during Fan Fair, but that has never been the case."

Even so, the lineup was impressive enough for fans to snag 7,400 advance tickets for 2004's festival, up from 7,290 last year. Still, change hasn't come without its detractors.

"We've been taking some guff from the conservative side of the Fan Fair contingency, the 25% that come on a perennial basis," Benson admits. "But our research says that 50% of our attendees are first-timers."

CHICKS SELLING TIX: The June 6-7 **Dixie Chicks** concerts at **Xcel Energy Center** in St. Paul, Minn., were the highest-attended back-to-back concerts to date at the 3-year-old facility. The combined total attendance for the Dixie Chicks' Top of the World tour performances was 39,636. The group performed in front of 19,754 people June 6 and 19,882 on June 7, eclipsing the 33,841 total attendance at **Neil Diamond's** Oct. 26-27, 2001, performances.

Hidden Beach Label Shoring Up More Talent

Singer/songwriter **Lina** finds a new home at Hidden Beach. Her hypnotic fusion of R&B, hip-hop, and swing propelled critical acclaim for her 2001 Atlantic debut, *Stranger on Earth*.

Managed by industry veteran **Skip Miller's** Panda Entertainment Group, Lina expects her Hidden Beach maiden flight to launch later this year.

Rhythm & Blues

By Gail Mitchell
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Among the additional acts on the label's July 1 *Hidden Hits Vol. 1* unsigned-artists compilation (Words & Deeds, *Billboard*, June 14) are **United Soul**, **Kevin Brown**, and BMI/Atlanta's urban showcase winner, singer/songwriter **Tori Alamazé**.

Also on the Hidden Beach docket: **Jill Scott** trombonist **Jeff Bradshaw**. He has recorded *Bone Deep*, a solo album guest-starring Scott, **Bilal**, **Floetry**, and **Glenn Lewis**. It's due in late summer.

HOT FUN: **Floetry** and **Bilal** team up again Aug. 5 for BMI's annual urban awards. They join So So Def/Arista newcomer **Anthony Hamilton** in a tribute to BMI's 2003 Icon honoree, **Isaac Hayes**. Staged at Miami's Fontainebleau Hilton, the event precedes the Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards show at Miami's Roney Palace (Aug. 6-8).

WORTH HER SALT: Such talented newcomers as Capitol's **Javier**, Virgin's **Dwele**, DKG's **Rhian Benson**, Hollywood's **Calvin Richardson**, and So So Def/Arista's **Anthony Hamilton** stand at the forefront of a mouthwatering supply of just plain good music that is out now or coming soon. Add to that list Verve's **Lizz Wright**.

The singer/songwriter's debut, *Salt* (May 13), may be steeped in jazz, but her soul, gospel, blues, and pop influences (**Donny Hathaway**, **Oleta Adams**, **Abbey Lincoln**, **Nina Simone**) are also showing. Wright's mature contralto and sing-anything range belie her 23 years.

"It's hard to answer what my sound is," the Atlanta-based artist says. "Music reflects life, and I'm still learning what's what. I knew recording would be difficult, because I really have no defined sound. And I was determined not to be locked into one. Genres aren't as important as people make them."

Wright plays the 25th annual Playboy Jazz Festival June 14-15 at the Hollywood Bowl.

'UH OOOH!' Every summer there are certain songs that are inescapable. No matter where you go, there they are. **Lumidee's** debut single, "Never Leave You (Uh Oooh, Uh Oooh!)" is quickly making a run for that title.

"I've been recording for three years," says Lumidee (pronounced "Loomey Dee"). "We've been doing our thing in the streets, but we never put anything out until this single. We just threw it out there, and it got a tremendous response."

LUMIDEE

R&B/hip-hop WQHT (Hot 97) New York on-air personalities **DJ Camilo** and **DJ Enuff** were the first to play the single, initially released on New York-based indie Straight Face. The track samples music from "Diwali (Rhythm)" written by **Steven "Lenky" Marsden** (see Beats & Rhymes, page 28).

The single is currently No. 15 on the Hot R&B/Hip-Hop Singles & Tracks chart and No. 29 on The Billboard Hot 100. It serves as the introduction to Lumidee's Straight Face/Universal debut, *Almost Famous* (June 24).

ON THE RECORD: Aretha Franklin returns with a killer single, "The Only Thing Missin'." Produced by **Troy Taylor (Whitney Houston, Ginuwine)**, the song is from her long-awaited and still-untitled Arista album, which arrives Sept. 16.

This will be Franklin's first major Arista release since 1998's *A Rose Is Still a Rose*. The diva herself is producing tracks along with **Jimmy Jam & Terry Lewis** and others . . . **Tyrha Lindsey**, who has worked with **Valerie Simpson** and **Mary Wilson**, releases her soul/jazz debut, *Everlasting*, through indie LAI Communications (tyrhaonline.com).

Billboard HOT RAP TRACKS

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	TITLE IMPRINT/PROMOTION LABEL	Artist
1	2	NUMBER 1 — 1 Week At Number 1 MAGIC STICK QUEEN BEE/ATLANTIC	Lil' Kim Featuring 50 Cent
2	1	21 QUESTIONS SHADY/AFTERMATH/INTERSCOPE	50 Cent Featuring Nate Dogg
3	3	CAN'T LET YOU GO DESERT STORM/ELEKTRA/EEG	Fabolous Featuring Mike Shorey & Lil' Mo
4	4	I KNOW WHAT YOU WANT [illegible]	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad
5	5	GET BUSY VP/ATLANTIC	Sean Paul
6	6	NEVER SCARED BREAK 'EM OFF/SO SO DEF/ARISTA	Bone Crusher Featuring Killer Mike & T.I.
7	11	RIGHT THURR DISTURBING THA PEACE/PRIORITY/CAPITOL	Chingy
8	9	IN DA CLUB SHADY/AFTERMATH/INTERSCOPE	50 Cent
9	16	INTO YOU DESERT STORM/ELEKTRA/EEG	Fabolous Featuring Tamia Or Ashanti
10	10	PUMP IT UP DEF JAM/IDJMG	Joe Budden
11	12	P.I.M.P. SHADY/AFTERMATH/INTERSCOPE	50 Cent
12	13	GET LOW BME/TVT	Lil Jon & The East Side Boyz Featuring Ying Yang Twins
13	7	NO LETTING GO GREENSLEEVES/VP/ATLANTIC	Wayne Wonder
14	8	BEAUTIFUL DOGGYSTYLE/PRIORITY/CAPITOL	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson
15	15	ACT A FOOL DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG	Ludacris
16	20	LIKE GLUE VP/ATLANTIC	Sean Paul
17	18	LIKE A PIMP SRC/UNIVERSAL/UMRG	David Banner Featuring Lil' Flip
18	14	IN LOVE WIT CHU SO SO DEF/ARISTA	Da Brat Featuring Cherish
19	17	I CAN ILL WILL/COLUMBIA	Nas
20	19	THE JUMP OFF QUEEN BEE/ATLANTIC	Lil' Kim Featuring Mr. Cheeks
21	23	IF I CAN'T SHADY/AFTERMATH/INTERSCOPE	50 Cent
22	22	STILL BALLIN AMARU/DEATH ROW/INTERSCOPE	2Pac Featuring Trick Daddy
23	21	HOW YOU WANT THAT BAD BOY/UMRG	Loon Featuring Kelis
24	24	EXCUSE ME MISS ROC-A-FELLA/DEF JAM/IDJMG	Jay-Z
25		SHAKE YA TAILFEATHER BAD BOY/UMRG	Nelly, P. Diddy & Murphy Lee

Records with the greatest increase in audience impressions. The rap tracks audience is compiled from 99 R&B/Hip-Hop and 52 rhythmic top 40 stations which are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of audience, computed by cross-referencing exact times of airplay with Arbitron listener data. Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

Timbaland, EMI Top ASCAP List

BY RASHAUN HALL

NEW YORK—Timbaland was honored as songwriter of the year and EMI Music Publishing was named publisher of the year during ASCAP's 16th annual Rhythm & Soul Music Awards. Radio icon Hal Jackson was presented with the organization's inaugural Legendary Broadcaster Award.

The presentations took place June 10 at the Hammerstein Ballroom of the Manhattan Center in New York. ASCAP president/chairman Marilyn Bergman hosted the event.

Timbaland was recognized for four ASCAP Award-winning songs: Aaliyah's "I Care 4 U" and "More Than a Woman," Tweet's "Oops (Oh My)," and Missy Elliott's "Work It."

"This award is really not mine," Timbaland said during his acceptance speech. "I want to dedicate this to Baby Girl [Aaliyah], who isn't here anymore. I also want to give credit to Ginuwine, Missy, and Playa. The best is yet to come."

Other top song winners were Ashanti's "Foolish" (top R&B/hip-hop song), Nelly's "Hot in Herre" (top rap song), and Fat Joe's "What's Luv?" (top soundtrack song of the year).

When combined with its EMI/Jobete Music Publishing division, EMI Music Publishing scored a total of 16 award-winning songs. Those include "A Woman's Worth" (written by Alicia Keys and Erika Rose), "Dilemma" (Antoine Macon and Nelly), "Gimme the Light" (Sean Paul and Troy "Troyton" Rami), and "Pass the Courvoisier Part II" (Chad Hugo, Ali Shaheed Muhammad, Mystikal, Q-Tip, and Malik "Phife" Taylor).

This marks the 10th year that ASCAP has named EMI as Rhythm & Soul publisher of the year.

TIMBALAND

Bergman presented the broadcaster award to New York radio legend Jackson. The black radio pioneer was cited for introducing the music of America's great songwriters and composers to millions of radio listeners.

Throughout his long career, Jackson has paved the way for many aspiring African-American broadcasters, musicians, and performers. He was the first African-American host of a jazz show on the ABC network, the first African-American to host an interracial network TV show on WNBC-TV, and the first African-American inducted into the National Assn. of Broadcasters Hall of Fame in spring 1980.

Jackson celebrated 60 years in broadcasting in 1999 and continues to be heard on R&B/hip-hop WBLS New York.

"This was one of the greatest nights of my life," Jackson says. "It was such an honor to receive this wonderful award from ASCAP. I'm so grateful for the opportunity to meet and share this experience with so many songwriters and publishers . . . I can't find the words to thank ASCAP for presenting me with this very special honor."

Beenie Man was honored as the year's top reggae artist. Additional reggae honorees were Shaggy, the late Bob Marley, UB40, and Sean Paul.

The evening's ceremony featured performances by Playa, Ty Tribbett & GA, Glenn Lewis, and Lil' Mo.

ASCAP's Rhythm & Soul Music Awards annually honors songwriters and publishers of the top ASCAP songs in R&B, hip-hop, rap, dance, and reggae. For a complete list of winners, log on to billboard.com/bb/awards/index.jsp.

JUNE 21 2003 Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS™

Nielsen Broadcast Data Systems — The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan from a subset panel of core R&B/Hip-Hop stores, and playlists from select non-monitored radio stations. — Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Title / Producer (Songwriter)	Artist / Imprint & Number/Promotion Label	Peak Position
			NUMBER 1 — 1 Week At Number 1		
1	4	5	SO GONE ○ / M.ELLIOTT [illegible] & JAMAHL (M.ELLIOTT,K.CUNNINGHAM,J.RYE,Z.ARMONI,ELLI)	Monica / J 21290* RMG	1
2	2	4	MAGIC STICK / PHANTOM OF THE BEATS,SHA MONEY (K.JONES,C.JACKSON,C.EVANS,M.CLERVOIX,R.RAVON,R.HAWKINS)	Lil' Kim Featuring 50 Cent / QUEEN BEE ALBUM CUT/ATLANTIC	2
3	1	1	21 QUESTIONS ○ / MIDI MAFIA (C.JACKSON,K.RISTO,J.CAMERON,V.CAMERON)	50 Cent Featuring Nate Dogg / SHADY/AFTERMATH 000139*/INTERSCOPE	1
4	3	2	CAN'T LET YOU GO ○ / JUST BLAZE,E.BASS (J.JACKSON,J.SMITH,C.STONE,D.BRASCO)	Fabolous Featuring Mike Shorey & Lil' Mo / DESERT STORM/ELEKTRA 67373*/EEG	2
5	7	10	CRAZY IN LOVE / R.HARRISON,B.KNOWLES (B.KNOWLES,R.HARRISON,S.CARTER,E.RECORD)	Beyonce Featuring Jay-Z / MUSIC WORLD PROMO [illegible]/COLUMBIA	5
6	6	6	PUT THAT WOMAN FIRST / KAYGEE,D.BINGHAM (K.[illegible],M.BROWN,J.HOAGLAND,W.BELL,B.T.JONES)	Jaheim / DIVINE MILL ALBUM CUT/WARNER BROS.	5
7	12	12	ROCK WIT U (AWWW BABY) ○ / C.SANTANA,IRV GOTTI (A.DOUGLAS,A.PARKER,I.LORENZO)	Ashanti / MURDER INC./DEF JAM 000540*/IDJMG	7
8	5	3	I KNOW WHAT YOU WANT ○ / RICK ROCK (T.SMITH,R.LEWIS,R.MCNAIR,E.JUNE,R.FISHER,R.THOMAS)	Busta Rhymes & Mariah Carey Featuring The Flipmode Squad / J [illegible] RMG/IDJMG	2
			GREATEST GAINER/SALES		
9	9	9	SNAKE ☆ / R.KELLY (R.KELLY)	R. Kelly Featuring Big Tigger / JIVE [illegible]*	9
10	8	8	SAY YES / A.HARRIS (M.AMBROSIUS,N.STEWART,A.HARRIS)	Floetry / SOLJAZ ALBUM CUT/DREAMWORKS	8
11	11	11	NEVER SCARED ☆ / A.JOHNSON (BONECRUSHER)	Bone Crusher Featuring Killer Mike & T.I. / BREAK 'EM OFF/SO SO DEF 50870*/ARISTA	11
12	10	7	GET BUSY ○ / S.MARSDEN (S.HENRIQUES,S.MARSDEN)	Sean Paul / VP/ATLANTIC 88020*	1
13	13	13	4 EVER ○ / B.M.COX,C.LOVE (B.M.COX,C.LOVE,C.STONE,J.JACKSON)	Lil' Mo Featuring Fabolous / THE [illegible]/ELEKTRA [illegible]	13
			GREATEST GAINER/AIRPLAY		
14	22	33	IN THOSE JEANS / J.VINE,E.LUMPKIN (H.HESTER,E.LUMPKIN,H.HESTER)	Ginuwine / EPIC ALBUM CUT	14
15	20	20	NEVER LEAVE YOU - UH OOH, UH OOOH! ○ / TEDDY [illegible] (T.MENDEZ,S.MARSDEN)	Lumidee / UNIVERSAL 000652*/UMRG	15
16	16	16	PUMP IT UP ○ / JUST BLAZE (J.BUDDEN,J.SMITH,J.DAVIS,B.HIGGINS,J.JACKSON,A.S.MUHAMMED,JONES,T.SMITH)	Joe Budden / DEF JAM 000365*/IDJMG	16
17	18	18	HOW YOU GONNA ACT LIKE THAT / THE UNDERDOGS (T.GIBSON,H.MASON, JR.,D.THOMAS,E.DAWKINS)	Tyrese / J ALBUM CUT/RMG	3
18	23	25	GET LOW ○ / LIL JON (J.SMITH,S.NORRIS,E.JACKSON,D.HOLMES)	Lil Jon & The East Side Boyz Featuring Ying Yang Twins / TVT 2377*/TVT	18
19	19	21	P.I.M.P. / D.PORTER (C.JACKSON,D.PORTER)	50 Cent / SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	19
20	21	37	RIGHT THURR ○ / TRAK STARZ (S.DAUGHERTY,A.LEE,H.BAILEY)	Chingy / DISTURBING THA PEACE/PRIORITY 77940*/CAPITOL	20
21	28	31	LIKE A PIMP ○ / D.BANNER (L.CRUMP,W.E.BUTLER)	David Banner Featuring Lil' Flip / SRC/UNIVERSAL 000427*/UMRG	21
22	14	14	WHAT WOULD YOU DO? / R.KELLY (R.KELLY)	The Isley Brothers Featuring Ronald Isley / DREAMWORKS ALBUM CUT	14
23	28	28	COME OVER / B.M.COX,K.HICKS,JAZZE PHA (B.M.COX,P.ALEXANDER,K.HICKS,J.AUSTIN)	Aaliyah / BLACKGROUND/UNIVERSAL ALBUM CUT/UMRG	23
24	32	44	LIKE GLUE ○ / T.KELLY (S.HENRIQUES,T.KELLY)	Sean Paul / VP/ATLANTIC 88045*	24
25	17	19	I WISH I WASN'T / J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS,J.WRIGHT)	Heather Headley / RCA ALBUM CUT/RMG	19
26	30	34	ACT A FOOL ○ / K.MCMASTERS (C.BRIDGES,K.MCMASTERS)	Ludacris / DISTURBING THA PEACE/DEF JAM SOUTH 000530*/IDJMG	26
27	27	27	I LOVE YOU ○ / NOKIO,NOCAG (T.RUFFIN,M.ANDREWS,R.WALLER,D.MOREHEAD)	Dru Hill / DEF SOUL 000205*/IDJMG	27
28	15	15	BEAUTIFUL ○ / THE NEPTUNES (C.BROADUS,P.L.WILLIAMS,C.HUGO)	Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson / DOGGYSTYLE/PRIORITY 77891*/CAPITOL	3
29	33	38	FRONTIN' ☆ / THE NEPTUNES (P.L.WILLIAMS,S.CARTER)	Pharrell Featuring Jay-Z / STAR TRAK 53054*/ARISTA	29
30	24	17	IN DA CLUB ○ / DR. DRE,M.ELIZONDO (C.JACKSON,A.YOUNG,M.ELIZONDO)	50 Cent / SHADY/AFTERMATH 497860*/INTERSCOPE	1
31	26	22	NO LETTING GO ○ / S.MARSDEN (W.CHARLES,S.MARSDEN)	Wayne Wonder / GREENSLEEVES/VP/ATLANTIC 88022*	14
32	29	23	IGNITION ○ / R.KELLY (R.KELLY)	R. Kelly / JIVE 40065	2
33	34	35	MISS YOU ○ / TEMPO (T.BIGHAM,J.AUSTIN)	Aaliyah / BLACKGROUND/UNIVERSAL 000364*/UMRG	1
34	36	36	I'LL NEVER LEAVE ○ / R.KELLY (R.KELLY)	R. Kelly / JIVE (B/W SNAKE)*	34
35	47	51	INTO YOU / DJ CLUE,DURO (J.JACKSON,E.SHAW,K.HILL)	Fabolous Featuring Tamia Or Ashanti / DESERT STORM/ELEKTRA PROMO SINGLE OR ALBUM CUT/EEG	35
36	31	24	I CAN / S.REMI (N.JONES,S.GIBBS,R.HAMMOND)	Nas / ILL WILL ALBUM CUT/COLUMBIA	7
37	43	45	IF I CAN'T / DR. DRE,M.ELIZONDO (C.JACKSON,A.YOUNG,M.ELIZONDO)	50 Cent / SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	37
38	37	30	THE JUMP OFF ○ / TIMBALAND (K.JONES,T.MOSLEY,T.KELLY,R.ROGERS)	Lil' Kim Featuring Mr. Cheeks / QUEEN BEE 88087*/ATLANTIC	8
39	42	32	IN LOVE WIT CHU ○ / J.T.HUTTON (S.HARRIS,J.T.HUTTON)	Da Brat Featuring Cherish / SO SO DEF 52306/ARISTA	32
40	35	39	EMOTIONAL ROLLERCOASTER ○ / J.BARVINE (V.S.GREEN,J.ROBERSON,D.SUPLADE)	Vivian Green / COLUMBIA 79858	13
41	41	41	HOW YOU WANT THAT ○ / YOGI,S.COMBS,C.DIMANCHE,SLAM (C.HAWKINS,J.GRAHAM,S.COMBS,J.KNIGHT,K.ROBERTS)	Loon Featuring Kelis / BAD BOY 000430*/UMRG	41
42	39	29	EXCUSE ME MISS ○ / THE NEPTUNES (S.CARTER,P.L.WILLIAMS,C.HUGO)	Jay-Z / ROC-A-FELLA/DEF JAM 063717*/IDJMG	1
43	44	42	STILL BALLIN / FRANK NITTY,JOHNNY J (T.SHAKUR,J.JACKSON,F.PIMENTEL,M.YOUNG)	2Pac Featuring Trick Daddy / AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	31
44	40	40	FLIPSIDE ○ / JUST BLAZE (L.PRIDGEN,J.SMITH,F.ZAYAS)	Freeway Featuring Peedi Crakk / ROC-A-FELLA/DEF JAM 000428*/IDJMG	40
45	38	26	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) ○ / PANJABI MC (PANJABI MC,L.JANJUA,G.LARSON,S.PHILLIPS)	Panjabi MC Featuring Jay-Z / SEQUENCE 0012*	21
46	46	52	DANCE WITH MY FATHER / L.VANDROSS (L.VANDROSS,R.MARX)	Luther Vandross / J ALBUM CUT/RMG	46
47	51	57	LOVE CALLS / KEM (K.OWENS)	Kem / KEMISTRY/MOTOWN ALBUM CUT/UMRG	47
48	48	43	P***YCAT ○ / M.ELLIOTT,E.MCCALLA, JR. (M.ELLIOTT,E.MCCALLA, JR.)	Missy "Misdemeanor" Elliott / THE GOLD MIND/ELEKTRA (B/W WORK IT)/EEG	26
49	52	65	LA-LA-LA (EXCUSE ME AGAIN) ○ / THE NEPTUNES (S.CARTER,P.L.WILLIAMS,C.HUGO)	Jay-Z / BAD BOY (B/W STOP)/UMRG	49
50	50	50	21 ANSWERS / MIDI MAFIA (C.JACKSON,K.RISTO,J.CAMERON,V.CAMERON,C.STONE,J.BURKE)	Lil' Mo Featuring Free / NO LABEL PROMO	50
51	61	70	WHAT UP GANGSTA / R.TEWLOW (C.JACKSON,R.TEWLOW)	50 Cent / SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	51
52	49	48	SHOULDA, WOULDA, COULDA / THE UNDERDOGS (B.MCKNIGHT,H.MASON, JR.,D.THOMAS,E.DAWKINS,T.DIXON)	Brian McKnight / MOTOWN ALBUM CUT/UMRG	35
53	54	58	SIGNS OF LOVE MAKIN' / THE UNDERDOGS (T.GIBSON,T.GIBSON,H.MASON, JR.,D.THOMAS)	Tyrese / J ALBUM CUT/RMG	53
54	55	66	CAN'T STOP, WON'T STOP / DIGGA (C.RIES,H.MUHAMMED,D.BRANCH)	Young Gunz / ROC-A-FELLA/DEF JAM ALBUM CUT/IDJMG	54
55	45	47	HAIL MARY / [illegible] (T.SHAKUR,B.WASHINGTON,Y.A.FULA,K.COX,R.COOPER,J.PAQUETTE,T.J.WRICE,M.MATHERS,C.JACKSON,T.SMITH)	Eminem, 50 Cent & Busta Rhymes / NO LABEL PROMO	33
56	56	59	OFFICIALLY MISSING YOU / [illegible]	Tamia / ELEKTRA ALBUM CUT/EEG	56
			HOT SHOT DEBUT		
57	NEW		SHAKE YA TAILFEATHER / J.BALDWIN,NELLY (C.SMITH,M.LEE,J.BRIDGES)	Nelly, P. Diddy & Murphy Lee / BAD BOY SOUNDTRACK CUT/UMRG	57
58	60	60	HOT DAMN ○ / THE NEPTUNES (G.THORNTON,T.THORNTON,P.L.WILLIAMS,C.HUGO)	Clipse Featuring Ab-Liva & Rosco P. Coldchain / STAR TRAK 51930*/ARISTA	58
59	78	82	I STILL LOVE YOU / THE NEPTUNES (P.L.WILLIAMS,C.HUGO)	702 / MOTOWN SOUNDTRACK & ALBUM CUT/UMRG	49
60	57	53	FAR AWAY / E.PERRY,KINDRED THE FAMILY SOUL,D.IVORY (F.DANTZLER,A.GRAYDON,E.PERRY)	Kindred The Family Soul / HIDDEN BEACH ALBUM CUT/EPIC	53
61	NEW		SUPERSTAR ○ / J.MCMILLAN (B.BRAMLETT,L.RUSSELL)	Ruben Studdard / J 51786/RMG	61
62	NEW		MY LOVE IS LIKE... WOAH / M.ELLIOTT (M.HARRIS,D.DAWKINS,R.FAIR,M.ELLIOTT,C.BEREAL,K.BEREAL)	Mya / A&M ALBUM CUT/INTERSCOPE	62
63	53	46	GIRLFRIEND ○ / R.KELLY (R.KELLY)	B2K / T.U.G. 79001*/EPIC	19
64	70	—	FANATIC / F.D.KENNEY (V.GREEN,V.S.GREEN,F.D.KENNEY, JR.)	Vivian Green / COLUMBIA ALBUM CUT	64
65	65	67	RIDIN' SPINNERS / [illegible]	Three 6 Mafia Featuring Lil' Flip / [illegible]	65
66	NEW		LET'S GET DOWN / JAZZE PHA (J.MOSS,P.ALEXANDER,R.GRIFFIN,C.HARRIS)	Bow Wow Featuring Baby / COLUMBIA ALBUM CUT	66
67	67	74	I WANT YOU / C.RODNEY,D.LEUGE (C.RODNEY,G.BRUNO,J.CARTAGENA,B.RUSSELL)	Thalia Featuring Fat Joe / EMI LATIN ALBUM CUT/EMI	67
68	75	—	CRAZY / E.ROGERS,C.STURKEN,A.SLATER (E.ROGERS,C.STURKEN,J.COLON)	Javier / CAPITOL ALBUM CUT	68
69	69	75	HE PROPOSED / D.CONTRON,B.ARRINGTON,L.SMITH (B.ARRINGTON)	Kelly Price / DEF SOUL ALBUM CUT/IDJMG	58
70	58	49	GET BY ○ / K.WEST (T.K.GREENE,K.WEST,N.SIMONE)	Talib Kweli / RAWKUS 113930*/MCA	29
71	77	77	24'S ○ / DJ TOOMP (C.HARRIS,A.DAVIS)	T.I. / GRAND HUSTLE 88124*/ATLANTIC	71
72	73	68	LIGHTS OUT / DAMIZZA (O.JACKSON,D.ROLISON,W.CALHOUN,R.HARBOR,D.YOUNG)	Westside Connection Featuring Knoc-Turn'Al / HOO-BANGIN'/BABY HIT ALBUM CUT/BUNGALO	68
73	62	55	STEP DADDY ○ / T.JETT,R.HILL (W.A.BOOM,F.L.SMITH,S.KING, JR.,T.JETT,R.HILL)	Hitman Sammy Sam / ROCKY ROAD/COLLIPARK 000634*/UMRG	41
74	74	76	YOU ALREADY KNOW / T.BALTRIP (J.HAWKINS,T.BELTRIP)	H.A.W.K. Featuring Big T / GHETTO DREAMS ALBUM CUT/GAME FACE	74
75	59	54	MAKE ME A SONG ○ / TIMBALAND,S.STORCH (W.MILLER,C.NELSON,T.MOSLEY,K.DEAN,S.GARRETT,R.STEWART,E.SEATS)	Kiley Dean / BEAT CLUB 000080/INTERSCOPE	54
76	76	—	GET DOWN / NAS,S.REMI (N.JONES,S.GIBBS,J.BROWN,C.BOBBITT,F.WESLEY)	Nas / ILL WILL ALBUM CUT/COLUMBIA	74
77	NEW		ALL IN THE WAY / M.WHITE,W.VAUGHN (M.WHITE,W.VAUGHN,[illegible],W.VAUGHN)	Earth, Wind & Fire / KALIMBA ALBUM CUT	77
78	87	72	THUG LUV / S.STORCH (K.JONES,S.STORCH,C.MITCHELL)	Lil' Kim Featuring Twista / QUEEN BEE ALBUM CUT/ATLANTIC	72
79	63	69	ICE CREAM / R.KELLY (R.KELLY)	JS / DREAMWORKS ALBUM CUT	63
80	68	63	CANDI BAR ○ / KHALIL (K.MURRAY,K.ABDUL RAHMAN,P.AUSTIN)	Keith Murray / DEF JAM 000563*/IDJMG	63
81	64	73	21 QUESTIONS (AGAIN) / MARCUS D. (C.JACKSON,K.RISTO,J.CAMERON,V.CAMERON,D.SMITH,MARCUS D.)	Debrece / MASS APPEAL PROMO	42
82	82	81	TRY IT ON MY OWN ○ / BABYFACE (J.EDMONDS,N.WALTON,BABYFACE,C.SAGER,A.SIMMONS)	Whitney Houston / ARISTA 51156*	81
83	90	90	PON DE RIVER, PON DE BANK ○ / R.BLAKE (O.BRIAN)	Elephant Man / VP 6406*	83
84	66	62	I NEED A MAN ○ / T.MARCHAND,S.A.IRELL	Foxy Brown Featuring The Letter M / ILL NA NA/DEF JAM 000251*/IDJMG	62
85	72	71	PATIENTLY WAITING / EMINEM (C.JACKSON,M.MATHERS,L.RESTO,M.ELIZONDO)	50 Cent Featuring Eminem / SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	56
86	81	61	ROCK YOUR BODY / THE NEPTUNES (J.TIMBERLAKE,C.HUGO,P.L.WILLIAMS)	Justin Timberlake / JIVE ALBUM CUT	45
87	79	79	AMAZIN' ○ / THE NEPTUNES (J.T.SMITH,P.L.WILLIAMS,C.HUGO)	LL Cool J Introducing Kandice Love / DEF JAM 000310*/IDJMG	79
88	80	80	DON'T WANNA TRY ○ / FRANKIE J (J.GALVEZ,J.BAUTISTA)	Frankie J / COLUMBIA 79872	80
89	71	56	CRUSH ON YOU ○ / M.WINANS,THE HITMEN (T.KELLY,M.WINANS,J.KNIGHT)	Mr. Cheeks Featuring Mario Winans / UNIVERSAL 000441*/UMRG	52
90	91	85	CLOSER ○ / AMP LIVE,M.TIGER (G.MOHLABANE,A.ANDERSON,M.AABERG)	Goapele / SKYBLAZE 008*/ABB	85
91	NEW		WHERE IS THE LOVE? ☆ / WILL.I.AM (APL.DE.APP,FAIR,WILL.I.AM,J.TIMBERLAKE,J.GOMEZ,A.PINEDA,P.BOARD,M.FRATANTUNO,G.PAJON, JR.,J.CURTIS)	Black Eyed Peas / A&M 000[illegible]/INTERSCOPE	91
92	86	78	STOP ○ / SWIZZ BEATZ (S.CARTER,K.DEAN)	Jay-Z / ROC-A-FELLA/DEF JAM 000308*/IDJMG	53
93	85	86	ROLL WIT M.V.P. (WE BE LIKE! THE LA LA SONG) ○ / M.V.P. ENTERTAINMENT (R.CLIVILLES,E.NEWMAN,M.PEREZ,M.RIPERTON,R.RUDOLPH)	Stagga Lee / M.V.P. 01128/ARTISTDIRECT	68
94	94	98	IF YOU LET ME ○ / D.PAYNE,L.MOSLEY (F.WILSON)	Lou Mosley / ENSTAR 1303	89
95	95	96	BLOWIN' ME UP (CALLIN' ME) ○ / T.HOUSE (LUNA,T.HOUSE,OMEGA)	Zion / ZION/NATIVE 0085/P.A.L.	95
96	96	—	RESPECT MY PIMPIN' ○ / C.FULLER (C.FULLER)	Grafic International Featuring Jackie Ray Frost / GRAFT 50000	96
97	83	84	ALL I KNOW ○ / JAZZE PHA (C.THE LOVE (S.JOHNSON,D.CRAWFORD,P.ALEXANDER,T.BURTON,G.STREET)	Field Mob Featuring Cee-Lo & Jazze Pha / MCA 113650*	77
98	99	—	STARTING WITH ME ○ / B.M[illegible] (B.MOSS-SCOTT)	Brandy Moss-Scott / HEAVENLY TUNES 2005	88
99	NEW		JIMMY MATHIS ☆ / TIMBALAND (W.MATHIS,T.MOSLEY,C.MCCOY,K.BUTTREY)	Bubba Sparxxx / BEAT CLUB 000[illegible]/INTERSCOPE	99
100	89	91	CLOSURE / G.LEVERT,E.NICHOLAS (G.LEVERT,R.BOWLAND,N.MCKINNEY)	Gerald Levert / ELEKTRA ALBUM CUT/EEG	57

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ☆ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for * Indicates unavailable, in which case, catalog number is for M, D, S, T or X respectively, based on availability. ©2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT R&B/HIP-HOP AIRPLAY™

JUNE 21 2003

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	Magic Stick (NUMBER 1, 1 Wk At No. 1)	LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
2	4	So Gone	MONICA (J/RMG)
3	1	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	3	Can't Let You Go	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
5	6	Crazy In Love	BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)
6	7	Put That Woman First	JAHEIM (DIVINE MILL/WARNER BROS.)
7	11	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
8	5	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
9	8	Say Yes	FLOETRY (SOLJAZ/DREAMWORKS)
10	12	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
11	9	Get Busy	SEAN PAUL (VP/ATLANTIC)
12	10	Snake	R. KELLY FEAT. BIG TIGGER (JIVE)
13	13	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
14	22	In Those Jeans	GINUWINE (EPIC)
15	20	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)
16	14	How You Gonna Act Like That	TYRESE (J/RMG)
17	15	What Would You Do?	THE ISLEY BROTHERS (DREAMWORKS)
18	18	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
19	21	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
20	23	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)
21	28	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)
22	19	P.I.M.P.	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	16	I Wish I Wasn't	HEATHER HEADLEY (RCA/RMG)
24	25	Come Over	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
25	32	Like Glue	SEAN PAUL (VP/ATLANTIC)
26	31	Act A Fool	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
27	17	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
28	26	I Love You	DRU HILL (DEF SOUL/IDJMG)
29	27	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
30	33	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
31	24	No Letting Go	WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
32	29	Ignition	R. KELLY (JIVE)
33	39	I'll Never Leave	R. KELLY (JIVE)
34	45	Into You	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
35	35	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
36	30	I Can	NAS (ILL WILL/COLUMBIA)
37	41	If I Can't	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
38	34	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
39	36	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
40	37	Excuse Me Miss	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
41	42	Still Ballin	2PAC FEAT. TRICK DADDY (AMARU/DEATH ROW/INTERSCOPE)
42	46	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
43	40	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)
44	44	Dance With My Father	LUTHER VANDROSS (J/RMG)
45	50	Love Calls	KEM (KEMISTRY/MOTOWN/UMRG)
46	47	Flipside	FREEWAY FEAT. PEEDI CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
47	48	P***ycat	MISSY "MISDEMEANOR" ELLIOTT (THE GOLD MIND/ELEKTRA/EEG)
48	59	What Up Gangsta	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
49	49	Shoulda, Woulda, Coulda	BRIAN MCKNIGHT (MOTOWN/UMRG)
50	51	La-La-La (Excuse Me Again)	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
51	43	Hail Mary	EMINEM, 50 CENT & BUSTA RHYMES (NO LABEL)
52	53	Signs Of Love Makin'	TYRESE (J/RMG)
53	38	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
54	54	21 Answers	LIL' MO FEAT. FREE (NO LABEL)
55	—	Shake Ya Tailfeather	NELLY, P. DIDDY & MURPHY LEE (BAD BOY/UMRG)
56	55	Officially Missing You	TAMIA (ELEKTRA/EEG)
57	52	Can't Stop, Won't Stop	YOUNG GUNZ (ROC-A-FELLA/DEF JAM/IDJMG)
58	—	I Still Love You	112 (MOTOWN/UMRG)
59	57	Far Away	KINDRED THE FAMILY SOUL (HIDDEN BEACH/EPIC)
60	60	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
61	—	Superstar	RUBEN STUDDARD (J/RMG)
62	—	My Love Is Like... WOAH	MYA (A&M/INTERSCOPE)
63	69	Fanatic	VIVIAN GREEN (COLUMBIA)
64	56	Girlfriend	B2K (T.U.G./EPIC)
65	—	Let's Get Down	BOW WOW FEAT. BABY (COLUMBIA)
66	74	Crazy	JAVIER (CAPITOL)
67	63	Ridin' Spinners	THREE 6 MAFIA (HYPNOTIZE MINDS/LOUD/COLUMBIA)
68	71	Lights Out	WEST SIDE CONNECTION (HOO BANGIN'/BABY REE/BUNGALO)
69	58	Get By	TALIB KWELI (RAWKUS/MCA)
70	68	He Proposed	KELLY PRICE (DEF SOUL/IDJMG)
71	73	You Already Know	H.A.W.K. FEAT. BIG T (GHETTO DREAMS/GAME FACE)
72	—	All In The Way	EARTH, WIND & FIRE (KALIMBA)
73	—	Thug Luv	LIL' KIM FEAT. TWISTA (QUEEN BEE/ATLANTIC)
74	—	24's	T.I. (GRAND HUSTLE/ATLANTIC)
75	67	I Want You	THALIA FEAT. FAT JOE (EMI LATIN/VIRGIN)

Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Billboard HOT R&B/HIP-HOP SINGLES SALES™

JUNE 21 2003

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	32	Snake/I'll Never Leave (NUMBER 1, 1 Wk At No. 1)	R. KELLY (JIVE)
2	28	Frontin'	PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
3	2	In Love Wit Chu	DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
4	1	Don't Wanna Try	FRANKIE J (COLUMBIA)
5	3	Miss You	AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
6	4	Beware Of The Boys (Mundian To Bach Ke)	PANJABI MC FEAT. JAY-Z (SEQUENCE)
7	34	Rock Wit U (Awww Baby)	ASHANTI (MURDER INC./DEF JAM/IDJMG)
8	11	Never Scared	BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
9	19	Pump It Up	JOE BUDDEN (DEF JAM/IDJMG)
10	10	21 Questions	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
11	21	Never Leave You - Uh Ooh, Uh Oooh!	LUMIDEE (UNIVERSAL/UMRG)
12	12	Angel	AMANDA PEREZ (POWERHOUSE/VIRGIN)
13	13	Starting With Me	BRANDY M... (HEAVENLY TUNES)
14	6	If You Let Me	LOU MOSLEY (JENSTAR)
15	15	63/64	FUEZ BOYZ (GREEN TEETH/BAYSIDE)
16	7	Blowin' Me Up (Callin' Me)	ZION (ZION/NATIVE/P.A.L.)
17	24	Rich Man	RUSSELL FEAT. R. KELLY (PYRAMID/ORPHEUS)
18	16	Breathe	BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)
19	20	Can't Let You Go/Damn	FABOLOUS (DESERT STORM/ELEKTRA/EEG)
20	14	Act A Fool	LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
21	18	Be About Yours	JAY EL (PYRAMID/ORPHEUS)
22	26	Roll Wit M.V.P. (We Be Like! The La La Song)	STAGGA LEE (M.V.P./ARTISTDIRECT)
23	17	Candi Bar	KEITH MURRAY (DEF JAM/IDJMG)
24	30	Flipside	FREEWAY FEAT. PEEDI CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
25	29	Like A Pimp	DAVID BANNER FEAT. LIL FLIP (SRC/UNIVERSAL/UMRG)
26	44	4 Ever	LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
27	42	Stop/Excuse Me Miss Again	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
28	8	Respect My Pimpin'	GRAFT INTERNATIONAL (GRAFT)
29	46	Right Thurr	CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)
30	39	Beautiful	SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
31	25	In Da Club	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
32	33	The Jump Off	LIL' KIM FEAT. MR. CHEEKS (QUEEN BEE/ATLANTIC)
33	—	Jimmy Mathis	BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
34	27	So Gone	MONICA (J/RMG)
35	—	Chow, Chow, Chow	SHOTGUN THE REPRESENTER (BLACK 5 ENTERTAINMENT)
36	23	Throw Up	RACKET CITY (447/LANDSPEED)
37	53	Come Close (Closer)	COMMON (MCA)
38	41	How You Want That	LOON FEAT. KELIS (BAD BOY/UMRG)
39	37	Guess What (Guess Again)	SYLEENA JOHNSON FEAT. R. KELLY (JIVE)
40	47	Hot Damn	CLIPSE (STAR TRAK/ARISTA)
41	22	Emotional Rollercoaster	VIVIAN GREEN (COLUMBIA)
42	9	No Means No	NIE THE GWYNN (BASE HIT)
43	5	Who Run This	ROY JONES, JR. (BODY HEAD)
44	—	24's	T.I. (GRAND HUSTLE/ATLANTIC)
45	48	Step Daddy	HITMAN SAMMY SAM (ROCKY ROAD/COLLIPARK/UMRG)
46	40	All Life Long	MR. THUGS (DJ ART THUSS/RIVERA)
47	35	Through The Rain	MARIAH CAREY (MONARC/ISLAND/IDJMG)
48	67	Get Busy	SEAN PAUL (VP/ATLANTIC)
49	49	Dee For Peedi Crakk	PEEDI CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
50	73	Hell Is A Flame	[illegible]
51	54	Get By	TALIB KWELI (RAWKUS/MCA)
52	36	Soldier's Heart	R. KELLY (JIVE)
53	—	Hood Money	CNN (CAPONE-N-NOREAGA) (DEF JAM/IDJMG)
54	—	Get Low	LIL JON & THE EAST SIDE BOYZ (BME/TVT)
55	68	Choppa Style	CHOPPA FEAT. MASTER P (TAKE FO' NEW NO LIMIT/UMRG)
56	69	Smith Bros	RAEKWON (ICE WATER/GOODVIBE/FAT BEATS)
57	—	Sick Of Being Lonely	FIELD MOB (MCA)
58	51	Like Glue	SEAN PAUL (VP/ATLANTIC)
59	—	The Midnight Creep	THE ALLIES ... INFANTRY (ALC/LANDSPEED)
60	45	Nice Girl, Wrong Place	GANG STARR FEAT. BOY BIG (VIRGIN)
61	—	Any Type Of Way	BIG DADDY KANE (FAT BEATS)
62	—	Cry Me A River	JUSTIN TIMBERLAKE (JIVE)
63	55	I Don't Wanna Hurt You	LATIF (MOTOWN/UMRG)
64	—	Pon De River, Pon De Bank	ELEPHANT MAN (VP)
65	—	Your Pops Don't Like Me (I Really Don't Like This Dude)	NICK CANNON (NICK/JIVE)
66	62	Virginity	TG4 (T.U.G./A&M/INTERSCOPE)
67	56	5 Star Hooptie	J-ZONE (... FAT BEATS)
68	—	Smoke Did It	SMOKE BUGA (EPIC)
69	31	I Know What You Want	BUSTA RHYMES & MARIAH CAREY (J/MONARC/RMG/IDJMG)
70	65	Star	702 FEAT. CLIPSE (MOTOWN/UMRG)
71	—	Ugly	BUBBA SPARXXX FEAT. MISSY ELLIOTT (ELEKTRA/EEG)
72	—	Drop It	LDS (INNER CIRCLE)
73	—	Risky Business	MURS (DEFINITIVE JUX)
74	—	Back In The Day	MISSY ELLIOTT FEAT. JAY-Z (THE GOLD MIND/ELEKTRA/EEG)
75	—	Incomplete	DEANAE (W/... ENTERPRISES)

Records with the greatest sales gains. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

Marsden Has Been 'Busy' On The Charts

Beats & Rhymes

By Rashaun Hall
rhall@billboard.com

One of the architects behind reggae's recent mainstream popularity is producer **Steven "Lenky" Marsden**. He manned the boards for both **Sean Paul's** "Get Busy" and **Wayne Wonder's** "No Letting Go."

The former recently topped the Hot R&B/Hip-Hop Singles & Tracks chart and The Billboard Hot 100. The latter song is currently No. 14 on the Hot 100.

"I made those songs for *Diwali*," Marsden says, referring to their inclusion on his compilation, released on the Greensleeves label. "I did some different overdubs on them to give each song a different identity.

"With Sean, I added more strings to give a more mystic feel to the track. For Wayne, I did a more R&B-driven track."

MARSDEN

The success of both singles came as a surprise to Marsden. He sees that success not only as an accomplishment for the artists but for the genre as a whole.

"I'm very happy for artists like Sean and Wayne," Marsden says. "As for dancehall, those guys being in the front will help other guys in Jamaica get a break. It's good for up-and-coming Jamaican artists and the reggae/dancehall business."

The singles' success has benefited Marsden as well. The producer recently completed a remix with pop/rock group **Smash Mouth**. He has also produced a track that features **Cam'ron** and **Buju Banton**.

In addition, Marsden is an artist in his own right. He recently served as tour keyboardist for Banton. He plans to release his own album sometime in the near future.

In the meantime, fans can check out Marsden's latest Greensleeves compilation, *Masterpiece*.

FLASH FORWARD: The legendary **Grandmaster Flash** is still moving the crowd. The New York-based DJ is penning his memoirs with *Daily News* reporter/biographer **Chris Coleman**. A title and publisher for the biography are still being determined.

Flash—who is managed by Mark Green at Celebrity Talent Agency—is also jumping into the endorsement game. He has inked deals with Pro-Keds footwear and the American Eagle Outfitters (AE) clothing store chain.

He begins shooting the Pro-Keds ads shortly. That campaign is slated to launch in the fall. Under the AE banner, Flash will promote a T-shirt line targeting college kids. More than 700 stores will begin stocking the line in November.

In the meantime, Flash will join fellow DJs **Kid Capri**, **DJ Premier**, and **Funkmaster Flex** in an all-star tribute to the late **Jam Master Jay** at this year's BET Awards. The event, which will be telecast live, takes place June 24 at Los Angeles' Kodak Theatre.

FOR THE RECORD: In the May 10 issue, I noted that **Martin Luther** is one of several musicians sitting in as a guest guitarist with **the Roots** on their recent tour. But I forgot to mention that the San Francisco-based singer/songwriter is signed to GoodVibe Recordings.

In the May 24 column, I wrote that **Fantom of the Beats** produced tracks for **Inspectah Deck's** *The Movement* (I.N.S. Productions/Koch/In the Paint). Unfortunately, because incorrect information was provided, I misspelled Fantom of the Beats' name.

Billboard TOP R&B/HIP-HOP ALBUMS™

JUNE 21 2003

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Artist / Imprint & Number/Distributing Label	Title	Peak Position
			NUMBER 1	1 Week At Number 1	
1	3	—	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000420*/IDJMG (12.98/18.98)	2 Fast 2 Furious	1
2	2	1	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	1
3	1	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450426/INTERSCOPE (12.98/18.98)	Body Kiss	1
4	4	3	50 CENT ▲4 SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/15.98)	Get Rich Or Die Tryin'	1
5	5	6	R. KELLY ▲2 JIVE 41812/ZOMBA (18.98 CD)	Chocolate Factory	1
6	6	5	BONE CRUSHER BREAK 'EM OFF/SO SO DEF 50995*/ARISTA (18.98 CD)	AttenCHUN!	1
7	7	16	GINUWINE ● EPIC 86980 (12.98 EQ/18.98)	The Senior	1
			GREATEST GAINER		
8	11	9	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	2
9	8	7	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	4
10	13	10	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	4
11	9	11	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	3
12	15	14	FABOLOUS ● DESERT STORM/ELEKTRA 62781*/EEG (12.98/18.98)	Street Dreams	3
13	10	4	DJ KAYSLAY COLUMBIA 87048*/CRG (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	4
14	12	8	KELLY PRICE DEF SOUL 586777/IDJMG (12.98/18.98)	Priceless	2
15	14	12	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	4
16	19	21	KEM MOTOWN 067516/UMRG (8.98/12.98) [N]	Kemistry	16
17	16	17	HEATHER HEADLEY ● RCA 68076/RMG (12.98/18.98)	This Is Who I Am	14
18	17	13	CAM'RON PRESENTS THE DIPLOMATS ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	1
19	18	18	LIL' MO ELEKTRA 62805/EEG (18.98 CD)	Meet The Girl Next Door	4
20	20	15	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (18.98 DVD/CD)	The New Breed	1
21	23	22	EMINEM ▲8 WEB/AFTERMATH 493290*/INTERSCOPE (12.98/19.98)	The Eminem Show	1
22	25	29	TYRESE ● J 20041/RMG (12.98/19.98)	I Wanna Go There	2
23	21	20	BUSTA RHYMES ● J 20043*/RMG (12.98/18.98)	It Ain't Safe No More...	10
24	24	23	SCARFACE J PRINCE 42024/RAP-A-LOT (12.98/18.98)	Balls And My Word	3
25	22	24	LES NUBIANS OMTOWN 82568/HIGHER OCTAVE (17.98 CD)	One Step Forward	16
26	28	27	TALIB KWELI RAWKUS 113048*/MCA (18.98 CD)	Quality	6
27	31	25	MOBB DEEP LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	4
28	39	19	EARTH, WIND & FIRE KALIMBA 973002 (18.98 CD)	Promise	19
29	29	31	VIVIAN GREEN ● COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	14
30	26	26	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo$$	3
31	27	33	BRIAN MCKNIGHT ● MOTOWN 067315/UMRG (12.98/18.98)	U Turn	4
32	30	36	JUSTIN TIMBERLAKE ▲2 JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
			HOT SHOT DEBUT		
33			BIG MOE WRECKSHOP 4040 (17.98 CD)	Moe Life	33
34	36	28	DWELE VIRGIN 80919* (9.98 CD) [N]	Subject	28
35	46	39	KINDRED THE FAMILY SOUL HIDDEN BEACH 86491/EPIC (13.98 EQ CD) [N]	Surrender To Love	35
36	33	—	FRANKIE J COLUMBIA 86673/CRG (12.98 EQ CD)	What's A Man To Do?	33
37	35	34	WAYNE WONDER VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	10
38	45	30	FREEWAY ROC-A-FELLA/DEF JAM 586820*/IDJMG (12.98/18.98)	Philadelphia Freeway	3
39	34	41	MISSY ELLIOTT ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	2
40	53	32	ROY HARGROVE PRESENTS THE RH FACTOR VERVE 065192*/VG (12.98 CD) [N]	Hard Groove	32
41	41	37	54TH PLATOON FUBU 9001 (16.98 CD) [N]	All Or N.O.thin	21
42			LUTHER VANDROSS J 51805/RMG (12.98/18.98)	Dance With My Father	42
43	38	45	NELLY ▲6 FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
44	43	44	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	10
45	52	40	HITMAN SAMMY SAM ROCKY ROAD/COLLIPARK 000380/UMRG (12.98 CD) [N]	Step Daddy	27
46	42	38	JAY-Z ROC-A-FELLA/DEF JAM 000297/IDJMG (18.98 CD)	Blueprint 2.1	6
47	54	43	AMANDA PEREZ POWERHOWSE 82121/VIRGIN (15.98 CD) [N]	Angel	36
48	37	42	NAS ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	1
49	59	51	SYLEENA JOHNSON JIVE 41815/ZOMBA (11.98/17.98) [N]	Chapter 2: The Voice	19
50			VARIOUS ARTISTS DMI/UTV 067763/UME (18.98 CD)	Church: Songs Of Soul & Inspiration	50
51	47	53	DRU HILL ● DEF SOUL 063377*/IDJMG (12.98/18.98)	Dru World Order	2
52	44	55	DONNIE MCCLURKIN VERITY 43108/ZOMBA (12.98/15.98)	Donnie McClurkin... Again	12
53	48	50	WHITNEY HOUSTON ▲ ARISTA 14747 (12.98/18.98)	Just Whitney...	3
54	40	48	B2K ▲ T.U.G. 86005*/EPIC (12.98 EQ/18.98)	Pandemonium!	3
55	71	57	FIEND FIEND ENTERTAINMENT 2002 (17.98 CD)	Fiend Presents: Can I Burn? 2	55
56	51	35	B.G. CHOPPA CITY/IN THE PAINT 8465/KOCH (18.98 CD)	Livin' Legend	4
57	32	49	KENNY LATTIMORE & CHANTE MOORE ARISTA 14751 (12.98/18.98)	Things That Lovers Do	3
58	57	54	THE ROOTS ● MCA 112996* (18.98 CD)	Phrenology	11
59	69	62	2PAC ▲2 AMARU/DEATH ROW 497070*/INTERSCOPE (18.98/24.98)	Better Dayz	1
60	50	56	JENNIFER LOPEZ ▲2 EPIC 86231 (18.98 EQ CD)	This Is Me...Then	5
61	67	66	VARIOUS ARTISTS SUCKA FREE/LOUD 86528/CRG (18.98 EQ CD)	Lil' Flip And Sucka Free Present 7-1-3 And The Undaground Legend: Remixed	35
62	64	52	DONNIE GIANT STEP/MOTOWN 000324/UMRG (12.98 CD) [N]	The Colored Section	52
63	65	60	SOUNDTRACK ▲4 SHADY 493508*/INTERSCOPE (12.98/18.98)	8 Mile	1
64	49	46	SOUNDTRACK THA ROW 63003 (18.98 CD)	Dysfunktional Family	14
65	73	85	VARIOUS ARTISTS RAZOR & TIE 89062 (16.98 CD)	Rasta Jamz	65
66	56	64	AALIYAH ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	1
			PACESETTER		
67	86	67	FIELD MOB MCA 113051* (18.98 CD)	From Tha Roota To Tha Toota	4
68	58	65	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY [illegible]/ZOMBA [illegible] [N]	Family Affair II: Live At Radio City Music Hall	37
69	63	73	ANITA BAKER ATLANTIC 78286/RHINO (17.98 CD)	The Best Of Anita Baker	29
70	70	81	CLIPSE ● STAR TRAK 14736*/ARISTA (12.98/18.98)	Lord Willin'	1
71	68	69	DOTTIE PEOPLES ATLANTA INT'L 10279 (9.98/13.98)	Churchin' With Dottie	65
72	74	68	JAY-Z ▲3 ROC-A-FELLA/DEF JAM 063380*/IDJMG (15.98/19.98)	The Blueprint 2: The Gift And The Curse	1
73	79	71	LIL' WYTE HYPNOTIZE MINDS 3004/STREET LEVEL (12.98 CD) [N]	Hypnotize Minds Presents: Doubt Me Now	44
74	80	58	HOT BOYS CASH MONEY/UNIVERSAL 860966*/UMRG (12.98/18.98)	Let 'Em Burn	3
75	60	59	KILLER MIKE AQUEMINI/COLUMBIA 86867*/CRG (12.98 EQ/18.98)	Monster	4
76	88	79	LIL' FLIP ▲ SUCKA FREE/LOUD 86521*/CRG (7.98 EQ/12.98)	Undaground Legend	4
77	72	—	T. NAIJA NOK 0537 (15.98 CD)	Rhythm Of Love	72
78			VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18.98 CD)	Ultimate Smash Hits	78
79	81	80	LOU MOSLEY JENSTAR 1370 (11.98 CD)	Finally	72
80	82	77	KIRK FRANKLIN ▲ GOSPO CENTRIC 70037/ZOMBA (11.98/17.98)	The Rebirth Of Kirk Franklin	1
81	61	78	LIONEL RICHIE MOTOWN/UTV 068140/UME (18.98 CD)	The Definitive Collection	31
82	62	63	INDIA.ARIE ● MOTOWN 064755/UMRG (12.98/18.98)	Voyage To India	1
83			ASHANTI ▲3 MURDER INC./AJM 586830*/IDJMG (12.98/18.98)	Ashanti	1
84	97	96	ZIGGY MARLEY PRIVATE MUSIC/RCA VICTOR 11636/AAL (18.98 CD)	Dragonfly	84
85	91	76	CHOPPA TAKE FO'/NEW NO LIMIT 075087/UMRG (12.98/15.98)	Straight From The N.O.	17
86	55	47	STICKY FINGAZ D3 9910/RIVIERA (18.98 CD)	Decade	37
87			ASHANTI MURDER INC./AJM 000494/IDJMG (9.98 CD)	Ashanti: The 7 Series (EP)	87
88			YO GOTTI RAP HUSTLAZ 2490/TVT (18.98 CD) [N]	Life	59
89			WILLIE CLAYTON END ZONE 2096 (10.98/17.98)	The Last Man Standing	89
90	94	94	NIVEA JIVE 41746/ZOMBA (11.98/17.98) [N]	Nivea	35
91	100	95	SCARFACE RAP-A-LOT/NOO TRYBE 12846*/VIRGIN (12.98/18.98)	Greatest Hits	10
92			LUDACRIS ▲3 DISTURBING THA PEACE/DEF JAM SOUTH 586446*/IDJMG (12.98/18.98)	Word Of Mouf	1
93	89	74	BABY ● CASH MONEY/UNIVERSAL 060078*/UMRG (12.98/18.98)	Birdman	4
94	75	70	SOUNDTRACK ● BLOODLINE/DEF JAM 063619*/IDJMG (12.98/18.98)	Cradle 2 The Grave	3
95	93	—	702 MOTOWN 066130/UMRG (12.98/18.98)	Star	22
96	92	—	GERALD LEVERT ELEKTRA 62795/EEG (12.98/18.98)	The G Spot	2
97	98	84	LUTHER VANDROSS ▲ J 20007/RMG (12.98/15.98)	Luther Vandross	2
98			BONE THUGS-N-HARMONY RUTHLESS 86694*/EPIC (12.98 EQ/18.98)	Thug World Order	3
99	87	97	JA RULE ▲ MURDER INC./DEF JAM 063487*/IDJMG (12.98/18.98)	The Last Temptation	2
100			DIRTY NFINITY/UNIVERSAL 018415/UMRG (12.98/18.98)	Keep It Pimp & Gangsta	13

Billboard TOP R&B/HIP-HOP CATALOG ALBUMS™

JUNE 21 2003

Sales data compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan

This Week	Last Week	Artist / Imprint & Number/Distributing Label	Title	Total Chart Wks
		NUMBER 1	23 Weeks At Number 1	
1	1	EMINEM ▲6 WEB/AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP	120
2	2	BOB MARLEY AND THE WAILERS ◆10 TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend	344
3	6	2PAC ▲9 DEATH ROW 63008*/KOCH (19.98/25.98)	All Eyez On Me	374
4	4	JAHEIM ▲ DIVINE MILL 47452*/WARNER BROS. (11.98/17.98)	[Ghetto Love]	116
5	7	2PAC ▲5 AMARU/DEATH ROW 490301*/INTERSCOPE (19.98/24.98)	Greatest Hits	233
6	3	LUTHER VANDROSS ● LEGACY/LV 66080/EPIC (10.98 EQ/17.98)	Greatest Hits	29
7	5	EMINEM ▲4 WEB/AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP	167
8	9	MAKAVELI ▲4 DEATH ROW 63012*/KOCH (12.98/17.98)	The Don Killuminati: The 7 Day Theory	260
9	17	2PAC ▲ AMARU/JIVE 41636/ZOMBA (11.98/17.98)	Me Against The World	352
10	14	BONE THUGS-N-HARMONY ▲4 RUTHLESS 66443*/EPIC (10.98 EQ/15.98)	E. 1999 Eternal	274
11	12	THE NOTORIOUS B.I.G. ◆10 BAD BOY 73011*/ARISTA (19.98/24.98)	Life After Death	282
12	10	THE NOTORIOUS B.I.G. ▲4 BAD BOY 73000*/ARISTA (11.98/17.98)	Ready To Die	395
13	13	DR. DRE ▲6 AFTERMATH 490486*/INTERSCOPE (12.98/18.98)	Dr. Dre—2001	168
14	8	JAY-Z ▲ FREEZE/ROC-A-FELLA 95902*/CAPITOL (10.98/16.98)	Reasonable Doubt	281
15	15	MICHAEL JACKSON ◆26 EPIC 66073 (12.98 EQ/18.98)	Thriller	252
16	18	MARY J. BLIGE ▲3 UPTOWN 110681/MCA (6.98/11.98)	What's The 411?	167
17	20	NELLY ▲8 FO' REEL/UNIVERSAL 157743*/UMRG (12.98/18.98)	Country Grammar	140
18	—	NAS ▲ COLUMBIA 57684*/CRG (7.98 EQ/11.98)	Illmatic	71
19	11	AL GREEN ▲ HI/THE RIGHT STUFF 30800/CAPITOL (10.98/17.98)	Greatest Hits	428
20	19	DR. DRE ▲3 DEATH ROW 63000*/KOCH (11.98/17.98)	The Chronic	315
21	—	TWISTA ● CREATOR'S WAY/ATLANTIC 92757*/AG (11.98/17.98) [N]	Adrenaline Rush	133
22	—	DMX ▲4 RUFF RYDERS/DEF JAM 558227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	184
23	—	NAS ▲2 COLUMBIA 67015*/CRG (10.98 EQ/16.98)	It Was Written	94
24	23	R. KELLY ▲4 JIVE 41705*/ZOMBA (12.98/18.98)	tp-2.com	104
25	—	THREE 6 MAFIA ▲ [illegible]	When The Smoke Clears Sixty 6, Sixty 1	41

● Albums with the greatest sales gains this week. Catalog albums are 2 year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 units for DVD single (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: △ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △+ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Regional Mexican Radio Tops Among U.S. Hispanics

LEILA COBO

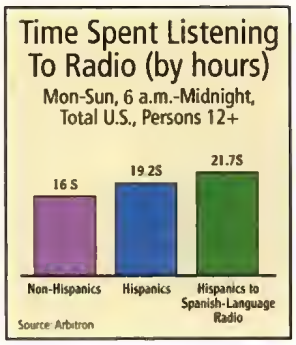
MIAMI—While regional Mexican is the favored radio format among Hispanics in the U.S., top 40 radio—an English-language format—comes in second.

Arbitron's recently released 2003 edition of *Hispanic Radio Today: How America Listens to Radio* tracks radio listening patterns in the U.S. For the first time, it combined consumer data from research firm Scarborough Research to additionally provide detailed information on the consumer habits of Hispanic radio listeners in 2002.

A finding of the Arbitron study is that Spanish-language radio continues to flourish, as does the Hispanic population in the U.S. Today, there are 699 Spanish-language stations in the country, up from 564 only four years ago.

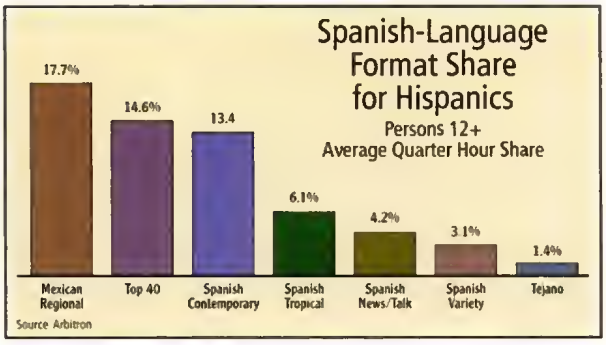
That number represents 5.7% of the 13,685 stations in the country and represents a growth that's a little faster than the overall market, according to Thom Mocarsky, Arbitron VP of communications.

"Spanish formats are booming in terms of their growth over time," Mocarsky says. "What we're seeing is confirmation of what we knew all along: Hispanics are avid radio listeners—far more than the average."



For one, Hispanics listen to radio more than their non-Hispanic counterparts, averaging about 19 hours per week vs. 16 hours per week for non-Hispanics. When listening to Spanish-language stations only, the average jumps to almost 22 hours per week.

In addition, Spanish radio's total "average quarter-hour persons" share, which measures the number of people listening to a particular station for more than five minutes at a time, has risen to 8.1% of the nation's total in 2002, up 1.1% from 2001.



When it comes to Spanish-language formats, regional Mexican reigns, just as it does in record sales. The format accounts for 17.7% of all Hispanic listening, up 3.1% from the year before.

But among Hispanic listeners in general, the second-most favored format is English-language top 40, with 14.6% of the audience. Spanish contemporary radio ranks third, with 13.4%—up 2.5% from the year before—while another English-language format, adult contemporary, follows with 8.2% of the audience. Tropical trails with just 6.1%, and Tejano has a mere 1.4% of listenership, probably because the format is mostly confined to Texas.

Two key programming issues stand out in the study. The first is that while the number of Hispanics aged 18-64 listening to radio is fairly consistent, those 65 and older are the least likely among Hispanics to listen to radio.

Perhaps as important, more than 80% of Hispanics who listen to top 40 English-language radio are under 35, with teens accounting for one-third of all Hispanic top 40 listening. These findings bolster the perennial allegation from many in the record industry that Spanish radio—which is reluctant to play new artists—does not serve the needs of a younger audience.

"The key here is that people who are young prefer the latest stuff, and they will turn to [top 40] as well as Hispanic radio [for it]," Mocarsky says. But, he cautions, "just because they listen to [top 40] radio doesn't mean they don't listen to Spanish-language radio."

Arbitron does not factor in language preference in its market report. Hispanic households, Mocarsky says, are defined as specified by the household members. And although Spanish preference is tracked, it will likely not be used in market reports until 2006 (*Billboard*, Nov. 30, 2002).

Jarabe Looks On Bright Side With 'Bonito'

Latin Notas™

By Leila Cobo

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Does the track "Cambia la Piel," from Spanish band **Jarabe de Palo's** new CD *Bonito*, sound familiar?

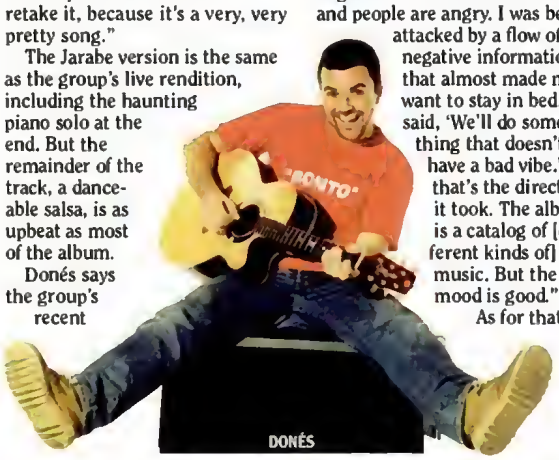
Sure it does. It was recorded by **Ricky Martin** for his album *Sound Loaded*, but it was never released as a single.

"Ricky called me and said, 'I want a song by Jarabe de Palo,' " lead singer/songwriter **Pau Donés** says. "And I said, 'I have something I think you'll like.' And he recorded it, but in a completely different style. [The Martin version was produced by **KC Porter.**] And we decided to retake it, because it's a very, very pretty song."

The Jarabe version is the same as the group's live rendition, including the haunting piano solo at the end. But the remainder of the track, a danceable salsa, is as upbeat as most of the album.

Donés says the group's recent optimism is not because of its change of label, although he describes the band's new deal with Warner (after a mostly phenomenally successful three-album run with Virgin) as "very good" both in economic and artistic terms.

Instead, he says, *Bonito* is the result of "waking up one day and realizing that I was under siege. I read the newspaper, and the information is negative. I walk down the street, and people are angry. I was being attacked by a flow of negative information that almost made me want to stay in bed. So I said, 'We'll do something that doesn't have a bad vibe.' And that's the direction it took. The album is a catalog of [different kinds of] music. But the mood is good."


DONÉS

As for that other feel-good Spanish phenomenon, TV reality show *Operación Triunfo*, Donés is not so positive.

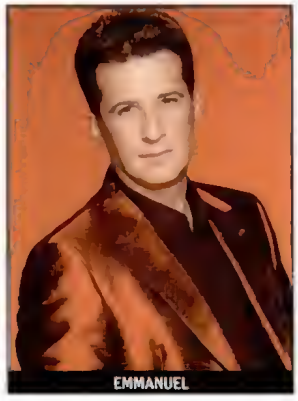
"The most important thing for an artist isn't fame or money or popularity or glamour," Donés says. "It's art—the capacity to communicate and transmit. And those shows, in the end, are deceitful. People begin to think artists are created in four months and that musicians are like that."

EMMANUEL'S NEW SOUND: How do you market a veteran singer best-known for his romantic material, who releases a double-album of two CDs featuring two completely different styles and aimed at completely different audiences?

Universal Music Latino is taking it slowly but surely with *Emmanuel Presenta . . .* , the new album by Mexican **Emmanuel.** In a complete about-face, the first CD in the set includes contemporary arrangements of Latin standards from the '50s, '60s, and '70s, while the second CD features remixed versions of the same tracks by such world-renowned DJs as **Roger Sánchez** and **Robbie Rivera.**

Emmanuel Presenta . . . will be marketed to two different audiences. The youth audience will be targeted not by promoting the artist himself but by playing the music in discos and clubs and through street-team marketing.

Although the Latin market seldom releases commercial singles, "Guajira" and "Suavecito" will be sold as singles in Europe, with the hope that success there will rebound back to Latin America.


EMMANUEL

Also, a Coca-Cola radio campaign during which a DJ announces the single "Bodeguero" has aired on 120 stations nationwide.

"We want to create a Latin dance phenomenon," says **Jesús López**, chairman of Universal Music Latin America/Iberian Peninsula. "The campaign isn't based on Emmanuel; it's based on dance. I hope to sell many maxi-singles. This could be the next 'Mambo No. 5.' "

The second marketing stage will be targeted at the adult contemporary market.

FAREWELL: Baldomero Ricardo Cané Gómez, who for nearly three decades was a member of seminal Cuban folk group **Los Muñequitos de Matanzas**, died unexpectedly June 5 in his native Matanzas, Cuba. The cause of death was heart failure. Cané was 55. The grandson of **Valentín Cané**, leader of **Sonora Matancera**, Cané was a member of various musical groups in Matanzas before joining Los Muñequitos as a singer in 1976.

Cané's strong rumbero voice, coupled with his knowledge of Cuban folklore and popular music and his capacity to stir up audience participation, made him a key member of the group.

Los Prisioneros Regain Musical Freedom

BY MARCELO FERNANDEZ BITAR

SANTIAGO DE CHILE, Chile—Los Prisioneros released their fourth studio album 13 years ago and then dropped out of sight.

During the 1990s, the band—one of the most respected in the history of Chilean rock—lived on in reputation only.

Now, they are back to being an unstoppable success story.

This new chapter in Los Prisioneros' history began in 2001, when the group announced a one-night-only reunion show. After tickets sold out before the advertising campaign had even started, a second show was added.

Those shows, at Santiago's Estadio Nacional, drew more than 120,000 people and became the most attended musical event staged by any Chilean act.

A live album recorded at the shows was released, a nationwide concert tour was programmed, and the band even toured the U.S., Mexico, Spain, Bolivia, and Peru.

Los Prisioneros released a new, self-titled studio album with 10 new songs June 5. The disc sold 20,000 copies during its first three days in stores, according to retailers. The set showcases the band's musical prowess better than any of its earlier recordings.

"We embarked on a project without knowing that it would become so big, so successful, and so long," drummer Miguel Tapia says. Los Prisioneros also includes bassist Claudio Narea and frontman/guitarist/songwriter Jorge González.

LOS PRISIONEROS

The band released four studio albums on EMI between 1984 and 1990. The final album, *Corazones*, did not feature Narea but was successful nevertheless. The remaining members decided to call it quits in 1992, after a celebrated show at Chile's Viña del Mar festival and a farewell tour.

All three embarked on solo careers or formed new bands but never achieved the level of success of the original act. A 1992 greatest-hits album proved the group's ongoing popularity, as did a two-CD package of previously unreleased material in 1996.

A big element in the success, according to González, is that a new generation of fans, between 9 and 15 years old, had begun following the group. Now, this new fan base far outnumbers the nostalgic fans who witnessed Los Prisioneros' first act in the '80s. González says, "This made it easier to plan a new album, because we could take any musical direction without worrying about alienating our old, diehard fans."

The popularity of Los Prisioneros in Chile is such that a June 5 record signing at retail giant Feria del Disco had to be suspended because the local city hall demanded an extravagant warranty payment to ensure security for the 10,000-plus expected fans.

The group has fierce political views. The band's current single is "Ultraderecha," a catchy, ska-infused rhythm with sarcastic, tongue-in-cheek social comments about right-wingers who appear to control government, religion, and economics in the name of freedom.

Although the track has enjoyed ample airplay, Chile's traditionally conservative media has criticized the band. As a result, the group limited interviews at home for the new release and instead focused its promotional efforts on Peru, Ecuador, Colombia, Mexico, and Spain.

For *Los Prisioneros*, band manager Carlos inked a licensing deal with Warner Music Chile. Managing director Alfonso Carbone describes the deal as "non-conventional," because it covers only one album at a time.

Carbone says, "We are sure that this great album can fare well [for Warner] outside Chile, and we consider them a regional priority."

Already, the group's live set has sold a reported 50,000 units; a two-DVD set released last year holds the all-time record for DVD sales in Chile, with 23,000 units. There are also plans for a boxed-set reissue of the band members' solo albums from the 1990s.

The new studio album is the best part of the reunion for Los Prisioneros.

"We always were considered a really creative group, so we obviously could not limit ourselves to concerts [playing only] old songs," González says. "So many years have passed that it was a great moment to show all that we had learned, and an album is always like starting a new band. That is truly exciting."

YERBA BUENA PRESIDENT ALIEN

"...the future sound of urban America" - *Interview Magazine*

Photo: Mark Seliger

President Alien
#1 Latin Album on College Radio
(CMJ N Chart)
Produced by Andres Levin

"...a musicologist's dream...a record with tasty detail...something serious gained for pop." - New York Times

"...a band that's re-inventing Latin Dance music into something both fresh and funkily familiar." - Miami Herald

"...the most eagerly anticipated record to come out of New York's...Latin music scene in years." - Los Angeles Times

"Yerba Buena has emerged as a messiah among Latin fans...what 21st century pop music can ideally be." - Miami New Times

"...*President Alien* is as imaginative as it is addictive." - Amazon.com

FOR CONSIDERATION - LATIN GRAMMY® "BEST NEW ARTIST"

sample tracks at yerbabuenamusic.com

RAZOR & TIE FUN MACHINE

JUNE 21 2003

Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
				NUMBER 1	3 Weeks At Number 1	
1	1	1	3	**RICKY MARTIN** SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	1
2	2	2	5	**MARCO ANTONIO SOLIS** FONOVISA 350840/UG (16.98 CD)	Te Amor O Tu Desprecio	1
3	6	7	15	**A.B. QUINTANILLA III PRESENTS KUMBIA KINGS** EMI LATIN 40614 (16.98 CD)	4	1
4	5	3	10	**LOS TEMERARIOS/LOS BUKIS** FONOVISA 350832/UG (14.98 CD)	20 Inolvidables	1
5	3	5	58	**JUANES** △² SURCO 017532/UNIVERSAL LATINO (16.98 CD) [N]	Un Dia Normal	2
6	4	9	3	**GRUPO BRYNDIS** DISA 728095 (18.98 CD/DVD) [N]	Memorias	4
7	9	6	8	**GRUPO MOJADO** UNIVISION 310113/UG (14.98 CD) [N]	30 Inolvidables	6
8	8	8	11	**CONJUNTO PRIMAVERA** FONOVISA 350786/UG (14.98 CD) [N]	Nuestra Historia	4
9	12	15	11	**PEPE AGUILAR** UNIVISION 310118/UG (18.98 CD) [N]	Y Tenerte Otra Vez	1
10	11	16	42	**MANA** △² WARNER LATINA 48566 (10.98/16.98)	Revolucion De Amor	1
11	10	10	11	**BRONCO** FONOVISA 350787/UG (14.98 CD) [N]	30 Inolvidables	3
				GREATEST GAINER		
12	23	—	2	**LA LEY** WEA ROCK 60295/WARNER LATINA (17.98 CD)	Libertad	12
13	7	4	3	**HECTOR & TITO** VI 490883 (22.98 CD) [N]	La Historia Live	4
14	14	13	17	**INTOCABLE** EMI LATIN 80818 (14.98 CD)	La Historia	3
15	22	22	3	**LOS ANGELES DE CHARLY** FONOVISA 350872/UG (13.98 CD)	Recuerdos	15
16	15	12	31	**PANCHO BARRAZA** MUSART 2713/BALBOA (8.98 CD) [N]	Las Romanticas De Pancho Barraza	12
17	13	11	3	**LOS TUCANES DE TIJUANA** UNIVERSAL LATINO 038202 (14.98 CD) [N]	Imperio	11
18	19	21	5	**JOSE FELICIANO** UNIVERSAL LATINO 080083 (17.98 CD)	Senor Bolero 2	2
19	20	14	5	**INDUSTRIA DEL AMOR** UNIVISION 310114/UG (14.98 CD) [N]	30 Inolvidables Vol. 2	11
20	16	17	31	**SHAKIRA** △ SONY DISCOS 67611 (15.98 EQ CD)	Grandes Exitos	1
				HOT SHOT DEBUT		
21	NEW		1	**VARIOUS ARTISTS** DISA 727042 (14.98 CD)	Las 30 Cumbias Mas Pegadas Vol. 2	21
22	21	19	8	**VARIOUS ARTISTS** FONOVISA 350837/UG (13.98 CD)	30 De Sax En Sax Vol. 1	14
23	17	20	15	**THALIA** EMI LATIN 81595 (18.98 CD) [N]	Thalia's Hits Remixed	7
24	18	18	12	**IBRAHIM FERRER** WORLD CIRCUIT/NONESUCH 79950/AG (18.98 CD) [N]	Buenos Hermanos	6
25	26	52	55	**THALIA** △ EMI LATIN 85753 (18.98/17.98) [N]	Thalia	1
26	27	29	36	**SELENA** ○ EMI LATIN 42096 (18.98 CD)	Ones	4
27	31	24	6	**BANDA EL RECODO/BANDA MACHOS** UNIVISION 310144/UG (14.98 CD)	Las Dos Grandes	20
28	30	37	11	**SOUNDTRACK** OG 474156/UNIVERSAL CLASSICS GROUP (13.98 CD)	Frida	4
29	36	25	8	**LOS RAZOS** RCA 50631/BMG LATIN (13.98 CD) [N]	Hierbabuena	12
30	34	31	17	**LOS REHENES** DISA 727034 (14.98 CD) [N]	Historia Musical: 30 Pegaditas	10
31	24	28	19	**RY COODER MANUEL GALBAN** PERRO VERDE/NONESUCH 79951/AG (18.98 CD)	Mambo Sinuendo	1
32	28	32	7	**JOAN SEBASTIAN** MUSART 12887/BALBOA (8.98/13.98)	Coleccion De Oro	28
33	38	26	27	**LOS BUKIS** FONOVISA 050681/UG (14.98 CD) [N]	30 Inolvidables	1
34	29	27	19	**VARIOUS ARTISTS** UNIVISION 310099/UG (13.98 CD)	30 Gruperas De Coleccion	6
35	25	—	2	**VARIOUS ARTISTS** PINA 2701.98/UNIVERSAL LATINO (14.98 CD)	Pina The Company	25
				PACESETTER		
36	62	—	2	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI LATIN 84534 (13.98 CD)	Grandes Exitos Originales	36
37	39	34	10	**LOS RIELEROS DEL NORTE** FONOVISA 350794/UG (14.98 CD) [N]	En Vivo	16
38	33	39	24	**CELIA CRUZ** SONY DISCOS 67687 (14.98 EQ CD)	Hits Mix	31
39	35	44	9	**TIZIANO FERRO** EMI LATIN 82884 (13.98 CD)	Rojo Relativo	35
40	32	23	11	**ALEXANDRE PIRES** RCA 50632/BMG LATIN (16.98 CD) [N]	Estrella Guia	12
41	42	30	11	**RIGO TOVAR** FONOVISA 350788/UG (14.98 CD) [N]	30 Inolvidables	15
42	60	—	4	**LOS PLAYER'S** MUSART 2741/BALBOA (12.98 CD)	Ranchero De	42
43	41	42	38	**ENRIQUE IGLESIAS** ● UNIVERSAL LATINO 064365 (11.98/16.98)	Quizas	1
44	49	55	59	**CHAYANNE** △ SONY DISCOS 84667 (18.98 EQ/16.98) [N]	Grandes Exitos	1
45	NEW		1	**EROS RAMAZZOTTI** RCA 52294/BMG LATIN (17.98 CD)	9 (Spanish Version)	45
46	40	38	9	**JACI VELASQUEZ** SONY DISCOS 87052 (16.98 EQ CD)	Milagro	24
47	44	47	28	**RICARDO ARJONA** △ SONY DISCOS 84664 (17.98 EQ CD) [N]	Santo Pecado	3
48	65	60	17	**LOS HURACANES DEL NORTE** UNIVISION 310103/UG (15.98 CD) [N]	28 Huracanazos	10
49	59	49	6	**CUISILLOS DE ARTURO MACIAS** MUSART 2709/BALBOA (8.98 CD)	Las Romanticas De Cuisillos	41
50	37	33	13	**VARIOUS ARTISTS** FONOVISA 350791/UG (13.98 CD)	Los 30 Corridos Mas Prohibidos	27
51	52	53	3	**VARIOUS ARTISTS** UNIVISION 310126/UG (14.98 CD)	Parranda Tequilera: 25 Exitos	51
52	47	45	21	**ANTONIO AGUILAR** MUSART 12708/BALBOA (5.98/12.98)	Con Tambora	40
53	45	41	8	**EL PODER DEL NORTE** DISA 724071 (13.98 CD)	Querer Es...22 Poderosos Exitos	30
54	50	46	10	**VARIOUS ARTISTS** UNIVISION 310110/UG (14.98 CD)	Arcoiris Musical Mexicano Vol. 3	12
55	46	35	28	**INDIA** ○ SONY DISCOS 67454 (16.98 EQ CD) [N]	Latin Songbird: Mi Alma Y Corazon	7
56	53	50	5	**GERMAN LIZARRAGA** DISA 727037 (14.98 CD)	Su Historia Musical: 32 Pegaditas	30
57	43	40	5	**NAPOLEON** UNIVISION 310120/UG (14.98 CD)	30 Inolvidables	33
58	51	51	17	**INTOCABLE** EMI LATIN 80819 (21.98 CD/DVD)	La Historia	1
59	NEW		1	**RICARDO MONTANER** WARNER LATINA 80317 (17.98 CD)	Prohibido Olvidar	59
60	54	54	33	**LOS TIGRES DEL NORTE** FONOVISA 050666/UG (14.98 CD)	La Reina Del Sur	1
61	48	43	5	**LOS ASKIS** DISA 728009 (15.98 CD/DVD)	Ritmo Y Sabor	28
62	NEW		1	**VARIOUS ARTISTS** UNIVISION 310117/UG (14.98 CD)	Como Te Extrano 70's Y 80's: 20 Exitos Vol. 3	62
63	57	36	3	**DUELO** UNIVISION 310116/UG (14.98 CD)	Desde Hoy	36
64	RE-ENTRY		10	**SOUNDTRACK** MILAN 36005 (17.98 CD)	Talk To Her	24
65	55	64	3	**GRUPO BRYNDIS** DISA 727040 (14.98 CD)	Memorias	55
66	69	59	12	**LOS REHENES** FONOVISA 350877/UG (13.98 CD)	Otro Vino, Otro Copa	46
67	NEW		1	**SORAYA** EMI LATIN 81198 (14.98 CD)	Soraya	67
68	58	58	30	**LIMITE** UNIVERSAL LATINO 088373 (8.98/13.98) [N]	Soy Asi	8
69	71	—	2	**LA ONDA** EMI LATIN 83862 (13.98 CD)	Otro Onda	69
70	63	72	13	**GILBERTO SANTA ROSA** SONY DISCOS 76331 (15.98 EQ CD)	Solo Bolero	40
71	61	67	22	**KUMBIA KINGS** ○ EMI LATIN 42526 (7.98/11.98)	All Mixed Up: Los Remixes	3
72	66	61	63	**SIN BANDERA** △ SONY DISCOS 84406 (18.98 EQ CD) [N]	Sin Bandera	12
73	RE-ENTRY		5	**VARIOUS ARTISTS** INTEGRITY 10625/TIME LIFE (19.98 CD)	Songs 4 Worship En Espanol: Canta Al Senor	2
74	70	69	15	**VARIOUS ARTISTS** DISA 727039 (13.98 CD)	Historia Musical Grupera	18
75	67	71	15	**MOLOTOV** SURCO 066991/UNIVERSAL LATINO (14.98 CD)	Dance & Dense Denso	19

LATIN POP ALBUMS

1	RICKY MARTIN	ALMAS DEL SILENCIO (SONY DISCOS)
2	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	4 (EMI LATIN)
3	JUANES	UN DIA NORMAL (SURCO/UNIVERSAL LATINO)
4	MANA	REVOLUCION DE AMOR (WARNER LATINA)
5	LA LEY	LIBERTAD (WEA ROCK/WARNER LATINA)
6	HECTOR & TITO	LA HISTORIA LIVE (VI)
7	JOSE FELICIANO	SENOR BOLERO 2 (UNIVERSAL LATINO)
8	SHAKIRA	GRANDES EXITOS (SONY DISCOS)
9	THALIA	THALIA S HITS REMIXED (EMI LATIN)
10	THALIA	THALIA (EMI LATIN)
11	SELENA	ONES (EMI LATIN)
12	RY COODER MANUEL GALBAN	MAMBO SINUENDO (PERRO VERDE/NONESUCH/AG)
13	VARIOUS ARTISTS	PINA THE COMPANY (PINA/UNIVERSAL LATINO)
14	TIZIANO FERRO	ROJO RELATIVO (EMI LATIN)
15	ALEXANDRE PIRES	ESTRELLA GUIA (RCA/BMG LATIN)
16	ENRIQUE IGLESIAS	QUIZAS (UNIVERSAL LATINO)
17	CHAYANNE	GRANDES EXITOS (SONY DISCOS)
18	EROS RAMAZZOTTI	9 (SPANISH VERSION) (RCA/BMG LATIN)
19	JACI VELASQUEZ	MILAGRO (SONY DISCOS)
20	RICARDO ARJONA	SANTO PECADO (SONY DISCOS)

TROPICAL/SALSA ALBUMS

1	IBRAHIM FERRER	BUENOS HERMANOS (WORLD CIRCUIT/NONESUCH/AG)
2	CELIA CRUZ	HITS MIX (SONY DISCOS)
3	INDIA	LATIN SONGBIRD: MI ALMA Y CORAZON (SONY DISCOS)
4	VARIOUS ARTISTS	BACHATAHITS 2003 (J&N/SONY DISCOS)
5	MONCHY & ALEXANDRA	CONFESIONES (J&N/SONY DISCOS)
6	GILBERTO SANTA ROSA	VICEVERSA (SONY DISCOS)
7	MARC ANTHONY	LIBRE (COLUMBIA/SONY DISCOS)
8	ELVIS CRESPO	GREATEST HITS (SONY DISCOS)
9	AVENTURA	WE BROKE THE RULES (PREMIUM LATIN/J&N)
10	RAPHY LEAVITT Y LA SELECTA	EN VIVO 80 ANIVERSARIO (VI)
11	VARIOUS ARTISTS	SALSAHITS 2003 (J&N/SONY DISCOS)
12	VARIOUS ARTISTS	DUO BACHATERO (EMI LATIN)
13	CELIA CRUZ	LA NEGRA TIENE TUMBAO (SONY DISCOS)
14	VARIOUS ARTISTS	LOS MEJORES DE LA BACHATA 2003 (MOCK & ROLL/SONY DISCOS)
15	VICTOR MANUELLE	LE PREGUNTABA A LA LUNA (SONY DISCOS)
16	VARIOUS ARTISTS	REVENTON (MOCK & ROLL/SONY DISCOS)
17	VARIOUS ARTISTS	MERENHITS 2003 (J&N/SONY DISCOS)
18	THE SPANISH HARLEM ORCHESTRA	UN GRAN DIA EN EL BARRIO (ROPEADOPE/AG)
19	SIDESTEPPER	JAM IN BEAT'S WE TRUST! (PALM)
20	VARIOUS ARTISTS	BACHATA EN LA CALLE OCHO 2003 (PROTEL/UNIVERSAL LATINO)

REGIONAL MEXICAN ALBUMS

1	MARCO ANTONIO SOLIS	TU AMOR O TU DESPRECIO (FONOVISA/UG)
2	LOS TEMERARIOS/LOS BUKIS	20 INOLVIDABLES (FONOVISA/UG)
3	GRUPO BRYNDIS	MEMORIAS (DISA)
4	GRUPO MOJADO	30 INOLVIDABLES (UNIVISION/UG)
5	CONJUNTO PRIMAVERA	NUESTRA HISTORIA (FONOVISA/UG)
6	PEPE AGUILAR	Y TENERTE OTRA VEZ (UNIVISION/UG)
7	BRONCO	30 INOLVIDABLES (FONOVISA/UG)
8	INTOCABLE	LA HISTORIA (EMI LATIN)
9	LOS ANGELES DE CHARLY	RECUERDOS (FONOVISA/UG)
10	PANCHO BARRAZA	LAS ROMANTICAS DE PANCHO BARRAZA (MUSART/BALBOA)
11	LOS TUCANES DE TIJUANA	IMPERIO (UNIVERSAL LATINO)
12	INDUSTRIA DEL AMOR	30 INOLVIDABLES VOL. 2 (UNIVISION/UG)
13	VARIOUS ARTISTS	LAS 30 CUMBIAS MAS PEGADAS VOL. 2 (DISA)
14	VARIOUS ARTISTS	30 DE SAX EN SAX VOL. 1 (FONOVISA/UG)
15	BANDA EL RECODO/BANDA MACHOS	LAS DOS GRANDES (UNIVISION/UG)
16	SOUNDTRACK	FRIDA (OG/UNIVERSAL CLASSICS GROUP)
17	LOS RAZOS	HIERBABUENA (RCA/BMG LATIN)
18	LOS REHENES	HISTORIA MUSICAL 30 PEGADITAS (DISA)
19	JOAN SEBASTIAN	COLECCION DE ORO (MUSART/BALBOA)
20	LOS BUKIS	30 INOLVIDABLES (FONOVISA/UG)

[N] Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates albums multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Latin Music 6 Pack
2003 #3
BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

The Rise Of Rap

The Number Of Latin Artists And Size Of Latin Audiences Keeps Growing

Rap, hip-hop and reggaetón (a modern form of reggae dancehall) are hardly new to the Latin market. Over the past decade, rappers have become a

Tego Calderón

common feature on many pop albums, and, more telling, various acts—from Sindicato Argentino del Hip Hop to Orishas—have appeared on the Billboard charts and in mainstream consciousness.

The rap movement is significant enough that there is a rap category at the Latin Grammys, destined to serve purveyors of the genre from the entire Spanish-language marketplace. But here in the U.S., the rise of Spanish-language rap as a movement has been hampered by a lack of mainstream distribution. While many of the best-selling rising rap acts reside in Puerto Rico, most are signed to independent deals. Distribution of the albums is independent, as well, and is mostly confined to the island. But the past year has seen a rise in rap acts on Billboard's Top Latin Albums charts, as more and more artists are being scooped up for major distribution, with labels like EMI, Sony and Universal expressing their interest in developing the genre.

Among the new batch of rising acts and established artists expanding their horizons, here are a handful to keep an eye on.

DADDY YANKEE

At 26, Ramón Ayala, better known as "Daddy Yankee," is already a veteran of the rap/reggaetón field and—since childhood—has been

Don Dinero

using songs to paint a portrait of the social issues he has experienced. His discography includes live albums and more than 50 guest appearances (a common trend in the rap/reggaetón field), including collaborations with Anglo and Latin artists Nas, DJ Tony Touch, Big Pun, Grupo Mania, Olga Tañón and Domingo Quiñones.

"I feel very grateful because it's been 13 years of making music. To be accepted by the public is very difficult," says Daddy Yankee, who made Billboard's Top Latin Albums chart for the first time last year. "I have to be realistic; if artists do not innovate, their career is over. As long as I am healthy, I'm gonna keep on working with lots of energy," he adds.

Daddy Yankee has also developed an eye for production, and has collaborated with Nicky Jam, Guatauva and Playero. His latest album, *El Cangri.com*, which he also produced, was nominated for a Latin Grammy.

This year, Daddy Yankee is expanding his reach, and he recently visited Honduras and Panama for promotion. In August, he will release his sixth album, *El Cangri.com 2, Barrio Fino*, on VI Music, which is currently distributed by UMVD. The album's launch will be supported by a massive concert at the Roberto Clemente Coliseum in San Juan, Puerto Rico.

DON OMAR

William Omar Landrón Rivera, artistically known as Don Omar, is Puerto Rico's up-and-coming rap/reggaetón artist. He started singing in church, where he was part of such groups as the No Limits House Band and the Christian Rappers. But, in the last three years, his participation on more than 20 rap albums has made him very popular in the genre. His latest contribution was to *MVP*, a multi-artist compilation in which his song "Dale Don Dale" was chosen as the radio single, helping

Continued on page LM-4

Picky Publishers

Pubs Are Being More Selective About Signings And More Serious About Synch Rights

BY LEILA COBO

MIAMI—It used to be that one co-writing credit on Billboard's Hot Latin Tracks chart or on a moderately successful album could get you a comfortable little publishing deal—one where you turned in songs that the publisher would shop. Also, singer/songwriters with artistic aspirations used to land record deals via their publishers, who would nurture and develop them and then showcase them to labels. But in the Latin music world, those days, while not entirely over, are certainly fading, as publishers readjust the way they do business due to the realities of depressed sales and the virtual disappearance of the Latin American market.

"We are definitely taking into consideration the current condition of the record industry when making writer deals, because there's no way around the fact that fewer record sales mean less money from mechanicals," says Claribel Cuevas, senior creative director of Famous Music Publishing. "The focus is to get great songs placed, which will give us more chances of getting singles, thus generating more income and reducing the risk of not recouping on our writers. In the meantime, I believe that publishers have to be more conservative with our writer advances."

From left: peermusic's Spanberger, EMI's Casonu and Universal's Alvarez

COPING WITH LESS

"You're signing less, you're trying to pay less; you're looking for deals that have gained some success," says Kathy Spanberger, president of peermusic. "It's harder and harder to develop talent in the long run. If there's any expansion, it's in TV and alternative marketing. And you mine the gold that most publishers have—and we have—which is the catalog." Times are "stringent," adds Spanberger. "But it doesn't stop."

The way to keep it going, say publishing executives, is by being increasingly selective when it comes to signing new acts and doling out advances, and by looking for new sources of revenue.

This certainly means that some artists freak out when their contracts are up for renewal, or when they get an offer that doesn't quite jive with their expectations.

"But it's better to have a deal than no deal," notes Spanberger. "There aren't too many places to go."

Of course, this doesn't mean that no one is getting signed, or that big advances aren't available for writers who are delivering hits.

When it comes to signing untested writers, however, "we are very selective and use all the

Continued on page LM-4

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Conference Panelists Rally Around Rap

BY JUDY CANTOR

Proclaiming rap "a revolution in Latin music," participants and audience members championed the future of the genre at a Billboard Latin Music Conference panel in May that felt more like a rally than an industry seminar.

"There will be a time when Spanish rap and reggae will be accepted by the mainstream," said Oscar Cortez, known as DJ Kazzanova, who produces a daily rap segment on WCAA Latino Mix in New York. "Mainstream does not mean pop. A lot of people are getting up-to-date with real Spanish hip-hop and recognizing the music from the street."

Magic Juan

Cortez's and other panelists' comments were greeted with cheers from audience members, who displayed the grassroots enthusiasm for rap, reggaetón and other hip-hop styles that have made the music so popular among Latin American and U.S. youth.

"Right now, it's about taking chances," said panel moderator Yolanda Foster, VP of programming at Mun2 Television, whose live daily show *The Roof* showcases artists from the urban Latin scene. "That's what's making a difference. We're educating the advertisers. We're bringing them a whole new market of urban and bilingual. The street has to keep busy, because the big guys will start listening."

Several panelists pointed to the success in Puerto Rico of dancehall-style reggaetón as an example of the possibilities for rap in other Latin markets. "Reggaetón is a voice that hasn't been heard in a while, the voice of the Pueblo," said Robi Draco Rosa, artist, producer and founder of the label Phantom Vox, adding that reggaetón makes up 60%-70% of all record sales in Puerto Rico. "This is such an exciting time."

The lack of a presence by major-label executives on the panel or in the audience was viewed by participants as indicative of the work that needs to be done for Latin rap to be seen as a viable genre, despite vibrant underground scenes in markets including Miami, where the conference was held, New York, Los Angeles and Chicago.

"The movement has gone through changes, and it's going to keep evolving," said Anthony Perez, producer and director, of Perfect Image Film & Video Production, which produces programming for Mun2. "As record labels become more interested, we all have to fight against bureaucracy and established agendas. We can't think that we're going to change people's square way of thinking in a day."

Perez and other participants urged those working with rap to increase awareness by stepping up street marketing efforts. "We have to clear the path," he said. "No one's going to clear it for us."

Panelists acknowledged that, as in the Anglo world, producers and promoters have to make efforts to eradicate prejudices about rap music and rap artists. In addition, they advocated for urban Latin music that could break down geographical and cultural barriers and appeal to young audiences in diverse Spanish-speaking countries and U.S. regions.

"Black is black everywhere you go," said Dominican rapper and producer Magic Juan, who had early success as the lead singer of seminal Latin rap group Proyecto Uno. "But Latin is a bunch of different countries. We've got to find a way to make it musically hot so that everyone, everywhere, will get what's going on. That's what's going to make this music really popular." ■

Rapping Up The Charts

Most chart recaps in the Latin Music 6-Pack for Hot Latin Tracks and Top Latin Albums are year-to-date rankings, beginning with the Dec. 7, 2002, issue (the start of the 2003 chart year) and running through the May 24 issue. The recap for the Top Latin Rap/Hip-Hop Albums runs from the June 1, 2002, issue through the May 24 issue.

The Hot Latin Tracks recap is based on radio stations' gross audience impressions as monitored by Nielsen Broadcast Data Systems. Titles receive credit for airplay for each week they appear on the chart. The recaps for Top Latin Albums and Top Latin Rap/Hip-Hop Albums are based on point-of-sale data as compiled by Nielsen SoundScan. Titles receive credit for sales for each week they appear on the pertinent chart. The Top Rap/Latin Hip-Hop Albums recap was culled using information from the Top Latin Albums chart.

Top Latin Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **GRANDES EXITOS**—*Shakira—Sony Discos*
2 **UN DIA NORMAL**—*Juanes—Surco/Universal Latina*
3 **LAS KETCHUP**—*Las Ketchup—Shaketown/Columbia/Sony Discos*
4 **MAMBO SINUENDO**—*Ry Cooder Manuel Galban—Perro Verde/Nonesuch/AG*
5 **SANTO PECADO**—*Ricardo Arjona—Sony Discos*
6 **3D INDIVIDABLES**—*Los Bukis—Fonovisa/UG*
7 **LA HISTORIA**—*Intocable—EMI Latin*
8 **LA REINA DEL SUR**—*Las Tigres Del Norte—Fonovisa/UG*
9 **ONES**—*Selena—EMI Latin*
10 **REVOLUCION DE AMOR**—*Mana—Warner Latina*

Hot Latin Tracks

Pos. TITLE—*Artist—Imprint/Label*

1 **EL PROBLEMA**—*Ricardo Arjona—Sony Discos*
2 **QUE ME QUEDES TU**—*Shakira—Sony Discos*
3 **SUENA**—*Intocable—EMI Latin*
4 **ASI ES LA VIDA**—*Olga Tanon—Warner Latina*
5 **SEDUCEME**—*India—Sony Discos*
6 **UNA VEZ MAS**—*Conjunto Primavera—Fonovisa*
7 **DE UNO Y DE TODOS LOS MODOS**—*Palomo—Disa*
8 **AY! PAPACITO (UY! DADDY)**—*Limite—Universal Latina*
9 **QUIZAS**—*Enrique Iglesias—Universal Latina*
10 **ES POR TI**—*Juanes—Surco/Universal Latina*

Hector & Tito

Ricardo Arjona

Top Latin Rap/Hip-Hop Albums

Pos. TITLE—*Artist—Imprint/Label*

1 **A LA RECONQUISTA**—*Hector & Tito—VI Music*
2 **EL ABALLARDE**—*Tego Calderon—White Lion*
3 **DANCE & DENSE DENSO**—*Molotov—Surco/Universal Latina*
4 **LOS HOMERUN: ES VOL. 1**—*Daddy Yankee—VI Music*
5 **EN LA ESQUINA**—*Chicos De Barrio—WEAMex/Warner Latina*
6 **EMBOSCADA**—*Vico C—EMI Latin*
7 **EMIGRANTE**—*Orishas—Surco/Universal Latina*
8 **QUIEN ES ENEMIGO?**—*Enemigo—Intelligent*
9 **ROMPIENDO EL HIELO**—*Magnate & Valentino—VI Music*
10 **EL CANGRI.COM**—*Daddy Yankee—VI Music*

Top Latin Rap/Hip-Hop Artists

Pos. ARTIST *(No. of Charted Titles) Imprint/Label*

1 **HECTOR & TITO** *(1) VI Music*
2 **TEGO CALDERON** *(1) White Lion*
3 **MOLOTOV** *(1) Surco/Universal Latina*
4 **DADDY YANKEE** *(2) VI Music*
5 **CHICOS DE BARRIO** *(1) WEAMex/Warner Latina*

Top Latin Rap/Hip-Hop Imprints

Pos. IMPRINT *(No. of Charted Titles)*

1 **VI MUSIC** *(4)*
2 **WHITE LION** *(2)*
3 **SURCO** *(2)*
4 **WEAMEX** *(1)*
5 **EMI LATIN** *(1)*

Top Latin Rap/Hip-Hop Labels

Pos. LABEL *(No. of Charted Titles)*

1 **VI MUSIC** *(4)*
2 **WHITE LION** *(2)*
3 **UNIVERSAL LATINO** *(2)*
4 **WARNER LATINA** *(1)*
5 **EMI LATIN** *(1)*

RISE OF RAP

Continued from page LM-1

the album sell more than 60,000 copies.

Now, he's readying the release of his debut album, *The Last Don*, under the guidance of Héctor "El Bamhino," one-half of popular reggaetón duo Héctor & Tito. Set to hit stores this month, *The Last Don* includes guest artists as diverse as rock band La Secta, tropical/ merengue acts Tony Tún Tún and Lími-T 21, and reggaetón artists Héctor & Tito, and Daddy Yankee.

"My best achievement is having made myself known as a respectable artist," says Omar. "The best payment an artist can have is the support and respect of the audience. Without having a solo album out in the market, I have the privilege of counting both."

TEGO CALDERON

For more than a decade, Tego Calderón performed many odd jobs, the latest being a cab driver, while he dreamed of being a rap artist. He jumped at an opportunity to be featured on a rap compilation, and his excellent performance led to multiple album appearances. Now, at 30, he is the most popular rap/reggaetón artist in Puerto Rico due to his debut album, *El Aballarde*, on White Lion Records, which has reportedly sold more than 100,000 copies. Not surprisingly, his March 14 presentation at Roberto Clemente Coliseum drew a sold-out crowd.

But what has boosted Calderón's acceptance, not only among rap/reggaetón fans but also among mainstream audiences, is his unique style. Calderón fuses hip-hop with uptempo rhythms such as reggaetón, salsa and bomba (a form of call-and-response tribal music driven by heavy percussion). And he delivers his lyrics in a more relaxed and easier-to-digest manner than the more fast-paced, angry style of rap. As of this year, Calderón will be able to go even more mainstream, thanks to a management deal with Samcord Productions (which represents Paulina Rubio) and major distribution through BMG.

"I owe much of my success to my musical upbringing. I learned every type of music; I was influenced by Ismael [Rivera] and hardcore rap—Public Enemy, N.W.A.," says Calderón. "I am grateful to life, to people. I think that will be reflected in my [upcoming] album."

DON DINERO

Last year, Miami radio audiences were treated to something of an oddity: a rap track, by a completely unknown act, playing in heavy rotation on popular tropical station WRTO 98.3, Salsa 98. It was "Pana Pana" by Don Dinero, a New York rapper of Cuban parents, whose music is reminiscent of Orishas in its use of Cuban rhythms and melodies but is far more urban in its rap content. Don Dinero (whose real name is José Manuel), who's been rapping since he was 8, took the song to Salsa 98 PD Leo Vela after numerous record executives turned down his independently produced CD, *Qué Bola*. "You know what they told me? This album will never work," says Dinero. "Now, every label wants me."

Dinero is sticking with Cuban Connection, the label he created with his brother, and which he initially distributed through Reyes Records in Miami. Now, he's inked a distribution deal with Universal, which should help his music gain entry to Puerto Rico. In the meantime, he's working on a compilation album called *La Conección*, which will feature Cuban Connection acts, as his second single, "Desahogo," starts to hit other radio stations nationwide. Things, he says, can only get better. Which makes sense, given his name.

"Everybody that knows me on the street calls me Dinero, Don Dinero. In my neighborhood, if people need money, they come to me. I have a gift for that." —*L.C.*

PICKY PUBLISHERS

Continued from page LM-1

best arguments based on feeling and research to set our goals," says Nestor Casonú, regional managing director, EMI Music Publishing Latin America. In EMI's case, says Casonú, the goal is to sign "self-contained" acts. "Those we know will record their own songs."

What is increasingly rare, many say, is to simply pick up songs with the hopes of placing them, or to sign non-performing songwriters only, unless they can deliver a set number of tracks already recorded and released on a major label in the U.S.

THE GOOD NEWS

One promising source of revenue is the plethora of TV reality shows, where contestants night after night perform covers of established Latin hits and then record and release those versions.

In Spain, for example, hit reality show *Operación Triunfo* "has had tremendous impact on publishers," says Alvaro de Torres, MD of Warner/Chappell Music Spain. Torres says he conducted a publishers' study after *OT 1* covering every release from the show, which indicated Warner/ Chappell led the results with a 20% share of publishing rights. "All publishers who had historic catalogs did well from the covers recorded by *OT* artists: EMI, Clipper's in Barcelona and Walt Disney Publishing, because one million-selling album consisted of Disney cover versions," he explains.

While revenue is drying up on the mechanical end, it's rising on the synchronization side, with increasing opportunities in various areas.

"With the market being what it is right now, placing songs in film, TV and commercials has definitely become an alternative source of income," says Cuevas. "What we have experienced is more of a demand for Latin music, especially for film and TV programs being produced in Hollywood for the Latino and general markets."

And, she adds, a recent, emerging source of income has been ring tones, with several companies acquiring the rights to ring tones of classic and current hit Latin tracks.

The ring-tone business, says Casonú, is also very strong in Latin America. Companies pay approximately $20 to $25 to license each song and then take the most recognizable portion of a melody and turn it into a ring tone. Approximately 10 cents are paid per download. Add it up, and these are important numbers.

"The fact of the matter is record sales keep declining and publishers need to have additional sources of income," says Iván Alvarez, senior VP Latin America, Universal Music Publishing Group. Going after synchronization fees, he adds, is not new, "but it's become more relevant with the decline in record sales." Opportunities abound, says Alvarez, even for acts who have traditionally not sold well. "Especially in the U.S. for major motion pictures, we can get a very substantial synch fee for a song where the record hasn't sold. Take Los Amigos Invisibles. These guys haven't sold the amount of units they should. Their synch fees are in the six figures, whereas their mechanical figures—we're lucky if we get them in the five figures."

Another act that's capitalized on synch uses while floundering on sales is new Mexican band Kinky, whose music has been used in half a dozen English-language films, commercials and TV series. In Kinky's case, its publishing company, EMI, has actively pushed the group's music, both in Mexico, where the band is signed, and in the U.S., through EMI's film/soundtrack division.

What would happen with a band like Kinky today? On the one hand, it fits the description of a "self-contained" act: a rock group that records its own material. On the other, when the members were signed, they were untested.

"We have the great ability to sign things we believe in creatively," says peermusic's Spanberger. "It's not just market share but great talent."

But, she admits, when it comes to development deals, "I wouldn't say we don't do any, but it's harder to do. Or you need the deal to be reasonable, so you can hold on to them for a longer period of time, until the business rights itself." ■

Billboard HOT LATIN TRACKS™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

NUMBER 1 — 10 Weeks At Number 1

GREATEST GAINER — No. 6

HOT SHOT DEBUT — No. 37

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT/PROMOTION LABEL	PEAK POSITION
1	1	1	11	TAL VEZ / T.TORRES (F.DE VITA)	Ricky Martin / SONY DISCOS	6
2	3	3	14	AMAME / E.RUFFINENGO (C.NILSON,D.MOSCATELLI)	Alexandre Pires / RCA/BMG LATIN	7
3	2	2	13	PARA QUE LA VIDA / E.IGLESIAS,L.MENDEZ (E.IGLESIAS,C.GARCIA ALONSO,L.MENDEZ)	Enrique Iglesias / UNIVERSAL LATINO	5
4	4	8	12	MARIPOSA TRAICIONERA / FHER,A.GONZALEZ (FHER)	Mana / WARNER LATINA	8
5	7	11	9	TU AMOR O TU DESPRECIO / M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis / FONOVISA	5
6	11	25	4	UNA EMOCION PARA SIEMPRE / E.RAMAZZOTTI,C.GUIDETTI (E.RAMAZZOTTI,A.CONGIA,C.GUIDETTI,M.FABRIZIO,M.ORTIZ MARTIN)	Eros Ramazzotti / RCA/BMG LATIN	6
7	5	5	7	NO HACE FALTA UN HOMBRE / M.GERRARD,A.JAEN (J.VELASQUEZ,M.GERRARD,B.BENENATE,A.JAEN,J.BARRIOS)	Jaci Velasquez / SONY DISCOS	5
8	6	6	11	ME FALTA VALOR / P.AGUILAR (T.BELLO)	Pepe Aguilar / UNIVISION	5
9	8	8	15	ALUCINADO / M.CANOVA,A.SALERNO,M.MAJONCHI (T.FERRO,J.BALLESTEROS)	Tiziano Ferro / EMI LATIN	8
10	12	22	7	CASI / SORAYA (SORAYA)	Soraya / EMI LATIN	10
11	13	16	5	FOTOGRAFIA / G.SANTAOLALLA,JUANES (JUANES)	Juanes Featuring Nelly Furtado / SURCO/UNIVERSAL LATINO	11
12	17	18	11	SI TE DIJERON / J.M.LUGO (V.MANUELLE)	Gilberto Santa Rosa / SONY DISCOS	18
13	8	7	21	UNA VEZ MAS / J.GUILLEN (J.GABRIEL)	Conjunto Primavera / FONOVISA	7
14	16	10	19	A QUIEN LE IMPORTA? / ESTEFANO (G.BERLANGA,I.CANUT)	Thalia / EMI LATIN	5
15	10	8	8	EL SINVERGUENZA / M.QUINTERO LARA (M.QUINTERO LARA)	Los Tucanes De Tijuana / UNIVERSAL LATINO	8
16	14	23	9	ACA ENTRE NOS / A.LIZARRAGA,J.LIZARRAGA (M.URIETA)	Banda El Recodo / FONOVISA	18
17	18	26	6	LO QUE YO TUVE CONTIGO / R.PEREZ (R.LIVI,R.PEREZ)	Jose Feliciano / UNIVERSAL LATINO	16
18	22	18	14	MUY A TU MANERA / R.MUNOZ,R.MARTINEZ (R.MUNOZ,J.E.CONTRERAS)	Intocable / EMI LATIN	5
19	19	17	18	DAME / R.ARJONA (R.ARJONA)	Ricardo Arjona / SONY DISCOS	6
20	15	12	15	CLAVAME TU AMOR / J.GAVIRIA (J.L.ARROYAVE,D.SANCHEZ)	Noelia / FONOVISA	5
21	34	41	5	NO PODRAS / K.SANTANDER,B.OSSA (K.SANTANDER)	Olga Tanon / WARNER LATINA	21
22	27	29	20	HERIDA MORTAL / J.REYES (ESTEFANO,J.REYES)	Jerry Rivera / ARIOLA/BMG LATIN	7
23	20	24	23	KILOMETROS / A.BAQUEIRO (L.GARCIA,N.SCHAJRIS)	Sin Bandera / SONY DISCOS	16
24	23	18	12	POR AMOR / E.ESTEFAN JR.,J.A.MOLINA (R.SOLANO)	Jon Secada / CRESCENT MOON	18
25	29	20	9	LOS DEMAS / P.MASITTI,L.F.OCHOA,J.IGLESIAS JR. (E.TORRES,J.IGLESIAS JR.)	Julio / WARNER LATINA	16
26	28	33	4	TRAICION / E.ESTEFAN JR.,N.TOVAR,T.MARDINI,J.GAZMEY,INDIA (E.ESTEFAN JR.,N.TOVAR,T.MARDINI)	India / SONY DISCOS	26
27	24	15	18	ENTRE EL DELIRIO Y LA LOCURA / K.SANTANDER,J.GAVIRIA (K.SANTANDER,G.SANTANDER)	Jennifer Pena / UNIVISION	8
28	25	45	4	MARIA CHUCHENA (MARIA SUSENA) / S.RAMIREZ (O.JIMENEZ BRENES)	Los Razos / RCA/BMG LATIN	25
29	31	35	16	TE VAS AMOR / EL COYOTE Y SU BANDA TIERRA SANTA (A.VEGA)	El Coyote Y Su Banda Tierra Santa / EMI LATIN	16
30	38	40	11	SERAN SUS OJOS / A.URIAS (T.VELA)	Adolfo Urias Y Su Lobo Norteno / PLATINO/FONOVISA	30
31	30	30	8	PEQUENA Y FRAGIL / S.DEGOLLADO,J.G.DEGOLLADO,R.GONZALEZ (SABU)	Control / EMI LATIN	30
32	21	21	14	QUEDATE CALLADA / P.CABRERA (G.FLORES)	Jorge Luis Cabrera / DISA	18
33	42	42	4	SOY ASI / A.B.QUINTANILLA III,C."CK" MARTINEZ,O.PADILLA (A.B.QUINTANILLA III,C.MARTINEZ,A.SALINAS)	Limite / UNIVERSAL LATINO	30
34	36	32	12	ENTREGA TOTAL / M.CAZARES (A.PULIDO)	Pablo Montero / RCA/BMG LATIN	25
35	32	31	20	NO TENGO DINERO / A.B.QUINTANILLA III,E.F.TORRES SERRANT (J.GABRIEL)	A.B. Quintanilla III & Kumbia Kings Feat. Juan Gabriel & El Gran Silencio / EMI LATIN	8
36	33	27	22	Y COMO QUIERES QUE TE QUIERA / R.RODRIGUEZ (F.GOMEZ)	Fabian Gomez / SONY DISCOS	7
37	NEW		1	SON TUS PERFUMENES MUJER / [illegible]	Lupillo Rivera / SONY DISCOS	37
38	26	28	6	HOY ES ADIOS / K.DERENDORF,JEEVE (K.DERENDORF,JEEVE,A.LERNER)	Santana Featuring Alejandro Lerner / ARISTA/BMG LATIN	25
39	41	43	4	COMO OLVIDARTE / C.CABRAL "JUNIOR" (J.E.CONTRERAS)	Costumbre / WEAMEX/WARNER LATINA	39
40	44	39	20	EN CUERPO Y ALMA / R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)	Millie / ARIOLA/BMG LATIN	8
41	NEW		1	HOY EMPIEZA MI TRISTEZA / J.L.TERRAZAS (J.SEBASTIAN)	Grupo Montez De Durango / DISA	41
42	49	—	2	QUE GANAS / K.SANTANDER,D.BETANCOURT (R.MONTANER,D.BETANCOURT,J.E.OCHOA)	Ricardo Montaner / WARNER LATINA	42
43	39	44	6	QUE PENA / E.MARTINEZ (E.JIMENEZ)	Graciela Beltran / UNIVISION	39
44	45	49	3	SE NOS PERDIO EL AMOR / R.CARTAGENA,D.CARTAGENA (R.MONCLOVA)	El Gran Combo De Puerto Rico / COMBO	44
45	43	37	7	BAILA CASANOVA / M.AZEVEDO (C.LEDANI,D.ZERO,JEEVE,K.COLBERT,ESTEFANO)	Paulina Rubio / UNIVERSAL LATINO	39
46	NEW		1	LLORARE LAS PENAS / K.SANTANDER,J.M.VELAZQUEZ (J.M.VELASQUEZ,RAYITO)	David Bisbal / VALE/UNIVERSAL LATINO	46
47	46	—	2	ASI TE QUIERO / J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian / MUSART/BALBOA	46
48	NEW		1	SE ME OLVIDO TU NOMBRE / E.ESTEFAN JR.,A.PENA (E.ESTEFAN JR.,A.PENA)	Shalim / CRESCENT MOON	46
49	NEW		1	BARRIO VIEJO / J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian / MUSART/BALBOA	49
50	NEW		1	SUELTALO / R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)	Millie / ARIOLA/BMG LATIN	50

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 97 stations (30 Latin Pop, 13 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. Videoclip availability. ©2003, VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	TAL VEZ / SONY DISCOS	RICKY MARTIN
2	4	AMAME / RCA/BMG LATIN	ALEXANDRE PIRES
3	5	PARA QUE LA VIDA / UNIVERSAL LATINO	ENRIQUE IGLESIAS
4	3	MARIPOSA TRAICIONERA / WARNER LATINA	MANA
5	9	NO HACE FALTA UN HOMBRE / SONY DISCOS	JACI VELASQUEZ
6	11	UNA EMOCION PARA SIEMPRE / RCA/BMG LATIN	EROS RAMAZZOTTI
7	9	ALUCINADO / EMI LATIN	TIZIANO FERRO
8	10	CASI / EMI LATIN	SORAYA
9	8	TU AMOR O TU DESPRECIO / FONOVISA	MARCO ANTONIO SOLIS
10	6	FOTOGRAFIA / SURCO/UNIVERSAL LATINO	JUANES FEATURING NELLY FURTADO
11	7	ME FALTA VALOR / UNIVISION	PEPE AGUILAR
12	12	A QUIEN LE IMPORTA? / EMI LATIN	THALIA
13	13	LO QUE YO TUVE CONTIGO / UNIVERSAL LATINO	JOSE FELICIANO
14	14	DAME / SONY DISCOS	RICARDO ARJONA
15	20	SI TE DIJERON / SONY DISCOS	GILBERTO SANTA ROSA
16	15	KILOMETROS / SONY DISCOS	SIN BANDERA
17	19	LOS DEMAS / WARNER LATINA	JULIO
18	18	CLAVAME TU AMOR / FONOVISA	NOELIA
19	17	QUE ME QUEDES TU / SONY DISCOS	SHAKIRA
20	21	POR AMOR / CRESCENT MOON	JON SECADA
21	25	NO PODRAS / WARNER LATINA	OLGA TANON
22	16	HOY ES ADIOS / ARISTA/BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
23	28	ENTREGA TOTAL / RCA/BMG LATIN	PABLO MONTERO
24	30	QUE GANAS / WARNER LATINA	RICARDO MONTANER
25	23	EN CUERPO Y ALMA / ARIOLA/BMG LATIN	MILLIE
26	30	TRAICION / SONY DISCOS	INDIA
27	36	LLORARE LAS PENAS / VALE/UNIVERSAL LATINO	DAVID BISBAL
28	22	ENTRE EL DELIRIO Y LA LOCURA / UNIVISION	JENNIFER PENA
29	26	BAILA CASANOVA / UNIVERSAL LATINO	PAULINA RUBIO
30	38	SE ME OLVIDO TU NOMBRE / CRESCENT MOON	SHALIM
31	—	SUELTALO / ARIOLA/BMG LATIN	MILLIE
32	32	BARRIO VIEJO / MUSART/BALBOA	JOAN SEBASTIAN
33	33	HERIDA MORTAL / ARIOLA/BMG LATIN	JERRY RIVERA
34	39	SEDUCEME / SONY DISCOS	INDIA
35	40	VES / SONY DISCOS	SIN BANDERA
36	37	AMARGO ADIOS / UNIVERSAL LATINO	INSPECTOR
37	—	MENEITO / ARIOLA/BMG LATIN	ROSARIO
38	23	DIGALE / VALE/UNIVERSAL LATINO	DAVID BISBAL
39	38	GET BUSY / VP/ATLANTIC	SEAN PAUL
40	—	ERES MI RELIGION / WARNER LATINA	MANA

TROPICAL/SALSA AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	2	SE NOS PERDIO EL AMOR / COMBO	EL GRAN COMBO DE PUERTO RICO
2	4	TRAICION / SONY DISCOS	INDIA
3	3	HERIDA MORTAL / ARIOLA/BMG LATIN	JERRY RIVERA
4	5	SI TE DIJERON / SONY DISCOS	GILBERTO SANTA ROSA
5	17	LA ULTIMA VEZ / J&N	MARC JUAN FEATURING EDDY HERRERA
6	12	AMAME O DEJAME / UNIVERSAL LATINO	KEVIN CEBALLO
7	1	EL TONTO QUE NO TE OLVIDO / SONY DISCOS	VICTOR MANUELLE
8	13	BARCO A LA DERIVA / SONY DISCOS	MARC ANTHONY
9	10	UNA EMOCION PARA SIEMPRE / RCA/BMG LATIN	EROS RAMAZZOTTI
10	9	SEDUCEME / SONY DISCOS	INDIA
11	8	TAN BUENA / UNIVISION	SON DE CALI
12	11	PERDONAME / EMI LATIN	LIMI-T 21
13	10	NO TENGO SUERTE EN EL AMOR / J&N	YOSKAR SARANTE
14	38	NO PODRAS / WARNER LATINA	OLGA TANON
15	30	HASTA QUE TE ENAMORES / WEA CARIBE/WARNER LATINA	FRANKIE NEGRON
16	7	QUE LEVANTE LA MANO / KAREN/UNIVERSAL LATINO	JOSEPH FONSECA
17	15	TAL VEZ / SONY DISCOS	RICKY MARTIN
18	14	PARA QUE LA VIDA / UNIVERSAL LATINO	ENRIQUE IGLESIAS
19	10	ASI ES LA VIDA / WARNER LATINA	OLGA TANON
20	9	POR AMOR / CRESCENT MOON	JON SECADA
21	23	AMAME / RCA/BMG LATIN	ALEXANDRE PIRES
22	21	AY AMOR / VI	HECTOR & TITO FEATURING VICTOR MANUELLE
23	30	X-PLOSION / PRESTIGIO	DOMINIC
24	22	CLAVAME TU AMOR / FONOVISA	NOELIA
25	24	ALUCINADO / EMI LATIN	TIZIANO FERRO
26	—	POCO HOMBRE / SONY DISCOS	VICTOR MANUELLE
27	27	HOY ES ADIOS / ARISTA/BMG LATIN	SANTANA FEATURING ALEJANDRO LERNER
28	32	CUIDALA / M.P.	TITO ROJAS
29	30	A QUIEN LE IMPORTA? / EMI LATIN	THALIA
30	25	POLOS OPUESTOS / J&N	MONCHY & ALEXANDRA
31	30	BONITO Y SABROSO 2003 / ARIOLA/BMG LATIN	BENY MORE
32	19	EL IDIOTA / J&N	EDDY HERRERA
33	39	LA CURA / RCC	PENA SUAZO Y SU BANDA GORDA
34	38	ES POR TI / SURCO/UNIVERSAL LATINO	JUANES
35	34	QUE BOMBON / M.P.	ANTHONY CRUZ
36	—	YA NO ES IGUAL (DON'T WANNA TRY) / COLUMBIA/SONY DISCOS	FRANKIE J
37	40	DAME / SONY DISCOS	RICARDO ARJONA
38	—	A ESOS HOMBRES / MUCA & NUEL/SONY DISCOS	EL GRINGO DE LA BACHATA
39	—	CARALUNA / WARNER LATINA	BACILOS
40	—	CASI / EMI LATIN	SORAYA

REGIONAL MEXICAN AIRPLAY

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	TITLE / IMPRINT/PROMOTION LABEL	ARTIST
1	1	UNA VEZ MAS / FONOVISA	CONJUNTO PRIMAVERA
2	2	EL SINVERGUENZA / UNIVERSAL LATINO	LOS TUCANES DE TIJUANA
3	3	ACA ENTRE NOS / FONOVISA	BANDA EL RECODO
4	5	MUY A TU MANERA / EMI LATIN	INTOCABLE
5	6	DE UNO Y DE TODOS LOS MODOS / DISA	PALOMO
6	9	MARIA CHUCHENA (MARIA SUSENA) / RCA/BMG LATIN	LOS RAZOS
7	10	TE VAS AMOR / EMI LATIN	EL COYOTE Y SU BANDA TIERRA SANTA
8	14	SERAN SUS OJOS / PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
9	4	QUEDATE CALLADA / DISA	JORGE LUIS CABRERA
10	8	PEQUENA Y FRAGIL / EMI LATIN	CONTROL
11	17	SOY ASI / UNIVERSAL LATINO	LIMITE
12	7	SUENA / EMI LATIN	INTOCABLE
13	11	Y COMO QUIERES QUE TE QUIERA / SONY DISCOS	FABIAN GOMEZ
14	13	CORAZON CHIQUITO / PLATINO/FONOVISA	ADOLFO URIAS Y SU LOBO NORTENO
15	—	SON TUS PERFUMENES MUJER / SONY DISCOS	LUPILLO RIVERA
16	15	COMO OLVIDARTE / WEAMEX/WARNER LATINA	COSTUMBRE
17	16	NO TENGO DINERO / EMI LATIN	A.B. QUINTANILLA III & KUMBIA KINGS FEAT. JUAN GABRIEL & EL GRAN SILENCIO
18	30	HOY EMPIEZA MI TRISTEZA / DISA	GRUPO MONTEZ DE DURANGO
19	14	ME FALTA VALOR / UNIVISION	PEPE AGUILAR
20	21	ASI TE QUIERO / MUSART/BALBOA	JOAN SEBASTIAN
21	12	VETE YA / UNIVERSAL LATINO	VALENTIN ELIZALDE
22	24	CHAPARRITA DE MI VIDA / FONOVISA	LOS RIELEROS DEL NORTE
23	30	TU AMOR O TU DESPRECIO / FONOVISA	MARCO ANTONIO SOLIS
24	23	NO TE LA VAS A ACABAR / WEAMEX/WARNER LATINA	PESADO
25	32	QUIZAS SI, QUIZAS NO / DISA	GRUPO BRYNDIS
26	32	DESDE HOY / UNIVISION	DUELO
27	28	QUE MALA / LA SIERRA	BANDA TIERRA BLANCA
28	22	EN QUE FALLE? / FONOVISA	LOS TIGRES DEL NORTE
29	29	TOCAME / FONOVISA	LOS PALOMINOS
30	27	QUE PENA / UNIVISION	GRACIELA BELTRAN
31	31	NI QUE TUVIERAS TANTA SUERTE / EMI LATIN	LOS INVASORES DE NUEVO LEON
32	30	ASI, ASI / EMI LATIN	LA ONDA
33	25	NI POR MIL PUNADOS DE ORO / RCA/BMG LATIN	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO
34	30	EL FRIJOLITO / SONY DISCOS	EL HALCON DE LA SIERRA
35	37	ENTRE EL DELIRIO Y LA LOCURA / UNIVISION	JENNIFER PENA
36	39	HABLAME CLARO / MUSART/BALBOA	PANCHO BARRAZA
37	10	QUE HUBIERA SIDO / UNIVISION	DUELO
38	—	FRENTE A FRENTE / FONOVISA	AROMA
39	34	MICAELA / DISCOS ACUARIO/SONY DISCOS	DUETO VOCES DEL RANCHO
40	38	NO HAY MANERA / UNIVISION	AKWID

Platinum Man. Spanish newcomer Alex Ubago collected his ninth platinum album (one for each 100,000) for a total of 900,000 copies shipped in Spain of his debut album *Que Pides Tu?* Pictured, from left, are DRO EastWest deputy managing director/A&R director Alfonso Perez, Ubago, and DRO EastWest managing director Jose Carlos Sanchez.

América Latina...

NEWS FROM SOUTH OF THE BORDER

In Mexico: After a successful promotional visit to Spain last September to promote the album *La Reina del Sur* and film the video to the title track, Los Tigres del Norte are preparing to launch their first full-length concert tour in that country. The norteño group will take its music to nine cities, starting July 18 in Pamplona and ending July 28 in Santiago de Compostela . . . Spanish singer/songwriter Alex Ubago received a gold album for sales in Mexico of more than 75,000 copies of his debut album, *Qué Pides Tú?* According to Mexican news agency Notimex, 22-year-old Ubago says he plans to begin recording his sophomore effort in September. On June 1, Ubago also received his ninth platinum album in Spain for sales of more than 900,000 albums.

TERESA AGUILERA and LEILA COBO

In Brazil: Coinciding with the publication of a book with the same title, Universal Music is releasing *A Era Dos Festivais*, a 28-track compilation of tracks by the winners of the memorable Brazilian music TV festivals that took place between 1965 and 1972. The repertoire features standards performed by Elis Regina, Caetano Veloso, Gilberto Gil, Nara Leão, Mutantes, and others . . . Acclaimed singer/songwriter Caetano Veloso is in Rio de Janeiro to record an all-English album of tracks by, among others, Cole Porter and Kurt Cobain. One featured track is Morris Albert's hit "Feelings." Universal plans to release the disc during the fall.

TOM GOMES

In Argentina: Popular radio DJ Alfredo Rosso has released a compilation album on EMI Argentina that features international acts in heavy rotation on his radio show, *La Casa del Rock Naciente*. The show airs on Argentina's FM Rock & Pop. Acts featured on the compilation include David Byrne and Bonnie Raitt, as well as such new bands as the Vines.

MARCELO FERNANDEZ BITAR

In Puerto Rico: Popular rapper Tego Calderon and merengue-pop act Gisselle have been confirmed as part of the supporting cast of the musical *La Verdadera Historia de Pedro Navaja*. They join salsa singer Gilberto Santa Rosa and pop diva Yolandita Monge, who play Pedro Navaja and Diana la Maromera, respectively. Calderon will play El Lince de la Barandilla, while Giselle will be Betty McKenna. The musical opens in October at Centro de Bellas Artes de Caguas . . . Ras Records, home to such popular reggae acts as Culture, Midnite, Israel Vibrations, and Gondwana, has released the self-titled debut album by 11-piece Puerto Rican ensemble Bayanga. The band, led by four percussionists, fuses uptempo Caribbean and Brazilian rhythms. Ras Records, a division of Sanctuary Records distributed in the U.S. by BMG Distribution, will release the album in selected European countries this summer.

RANDY LUNA

In the Dominican Republic: A group of rock artists performed June 6 at a concert honoring popular merengue artist Juan Luis Guerra and his band, 4-40. Participating musicians included Audrey Campos, Pavel Núñez, Máximo Martínez, JLS, Laura Rivera, and Tony Almont. The event took place at Teatro La Fiesta del Renaissance Jaragua Hotel and Casino in Santo Domingo. Another show is scheduled for June 13 at Centro de la Cultura in Santiago de Chile. Guerra was present at the tribute, but he did not join the acts onstage.

RANDY LUNA

Dead Or Alive Goes For Another Spin

On June 24, Epic/Legacy will issue **Dead or Alive's** *Evolution—The Hits*.

Released May 19 in the U.K., the 18-track set culls songs from *Sophisticated Boom Boom* (1983), *Youthquake* (1985), *Mad, Bad and Dangerous to Know* (1986), *Nude* (1989), *Nukleopatra* (1995), and *Fragile* (2000).

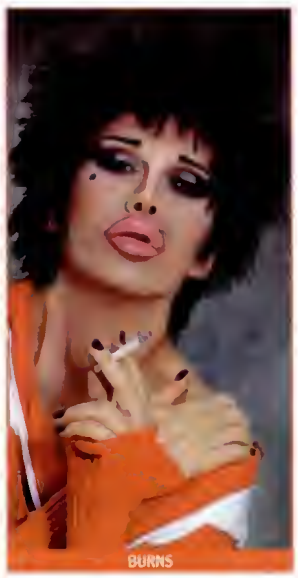
Also included are new recordings of "Lover Come Back to Me," "Turn Around and Count 2 Ten," and "You Spin Me Round (Like a Record)."

"I really did not want to do this album," Dead or Alive frontman **Pete Burns** says. "I've never been the type to complete a record and then listen to it after the fact. For me, once it's done, it's done."

Needless to say, Burns says he was terrified to compile the songs for *Evolution*. But something happened along the way.

"I was amazed to learn that the songs still sounded modern," he notes. "And they didn't sound like everything else that came out of the Stock Aitken Waterman [production] factory."

Indeed. Dead or Alive hits like "You Spin Me Round (Like a Record)" and "Brand New Lover" remain fresh and vital for today's electroclash contingent.



BURNS

In recent weeks, Dead or Alive (Burns and **Steve Coy**) has treated clubgoers in London to a few live shows, including one at the weekly Nag Nag Nag party, held at the Ghetto club. (A U.S. tour is being discussed.)

"By playing in these electroclash clubs, it becomes clear that our songs are still relevant," Burns says.

When asked about the evolution of his image, Burns will only say, "I have nothing to apologize for or explain. I am not harming anyone. It is my art, my self."

Beat Box™

By Michael Paoletta
mpaoletta@billboard.com

HIGHER THINGS: Kim English's on-again/off-again relationship with Nervous Records is on (again). According to Nervous A&R director **Kevin Williams**, the artist's second full-length studio recording (*My Destiny*) is scheduled for a late-summer release.

To tide over English's fans until then, Nervous has just issued an English sampler/EP, *New Soul Sides*.

Featured tracks include "C'est la Vie," "Love That Jazz," and the neo-soul gem "Simply Grateful."

U.K. label suSU Concept has already released "Simply Grateful" as a single. Both Nervous and suSU will issue remixes of "C'est la Vie" next month.

ABOVE THE CLOUDS: Veteran disco singer **Jo-Carol Davidson**, who recorded as **Jo-Carol**, died June 4 at California Pacific Medical Center in San Francisco of a cerebral aneurysm. She was 47.

Throughout the '80s, Jo-Carol recorded for San Francisco-based Megatone Records. Additionally, she recorded with many of the label's artists, including **Sylvester**, **Modern Rocketry**, and **Jo-Lo**.

She also lent her voice to such CD-ROMs as *Clifford the Big Red Dog* (Scholastic).

When not in the studio, Jo-Carol—an AIDS and environmental activist—worked at animation studio Wild Brain as its public relations director.

Most recently, Jo-Carol was honing her musical craft on San Francisco's cabaret circuit.

A memorial service was held June 7 at Fort Funston, part of the Golden Gate National Recreation Area in San Francisco.

Jo-Carol is survived by her husband, **Tyler Davidson**; her parents, **Estelle** and **Murray Block**; and two brothers, **Paul** and **Richard Block**.

Billboard HOT DANCE MUSIC™

JUNE 21 2003

Club Play

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	Artist
				NUMBER 1 — 1 Week At Number 1	
1	2	4	7	LOVE THAT MAN (DANCE MIXES) ARISTA 52386	Whitney Houston
2	9	12	7	GETAWAY UNIVERSAL PROMO/UMRG	Becky Baeling
3	5	10	9	NOT GONNA GET US (D. AUDE, R. MOREL, & L. TEE MIXES) INTERSCOPE PROMO	t.A.T.u.
4	7	8	6	STUCK IN A GROOVE MTA 27781/V2	Puretone
5	6	9	8	RELIGHT MY FIRE SONY IMPORT	Martin Featuring Loleatta Holloway
6	10	13	[illegible]	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
7	14	24	4	PLAY YOUR PART (REMIXES) J PROMO/RMG	Deborah Cox
8	11	18	7	NOTHING BUT YOU MUTE 9208	Paul Van Dyk Featuring Hemstock & Jennings
9	4	5	11	IF YOU'RE NOT THE ONE (METRO, PASSENGERZ, MANTESE, S. LAWRENCE MIXES) ISLAND PROMO/IDJMG	Daniel Bedingfield
10	1	3	11	IF THAT'S LOVE (REMIXES) ATLANTIC PROMO	Laura Pausini
11	3	1	10	ROCK YOUR BODY (REMIXES) JIVE PROMO	Justin Timberlake
12	15	22	5	EASY JIVE ELECTRO 40086/JIVE	Groove Armada Featuring Sunshine Anderson
13	8	2	9	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS	Madonna
14	23	32	3	SO GONE (SCUMFROG MIXES) J PROMO/RMG	Monica
15	20	25	6	I'M GLAD (P. OAKENFOLD & FORD MIXES) EPIC PROMO	Jennifer Lopez
16	12	6	12	SEDUCE ME NOW SONY DISCOS 08656/JELLYBEAN	India
17	25	35	4	INTUITION (REMIXES) ATLANTIC 88122	Jewel
18	26	36	3	ALRIGHT TOMMY BOY SILVER LABEL 2405/TOMMY BOY	Mark (Oscar G. & Ralph Falcon)
19	27	31	4	REAL LOVE EMERGE 30070/CENTAUR	Deborah Cooper
20	13	16	9	ELEFANTS STAR 69 12571	Friburn & Urik
21	24	26	7	YOU MEAN THE WORLD TO ME CUTTING 458	Jung Featuring Hope
22	16	7	11	DUST.WAV RADIKAL 99159	Perpetuous Dreamer
23	19	11	11	HEAVENLY LIGHT SLAAG 002	Dawn Tallman
24	29	33	5	SOMNAMBULIST NETTWERK 33190	BT
25	22	19	11	PEOPLE ARE PEOPLE TOPAZ IMPORT	30 Dirty Junkies
26	17	14	12	I AM READY STAR 69 12521	Size Queen
27	21	21	8	THE 15TH CAPITOL PROMO	Fischerspooner
28	32	30	5	I TRY STAR 69 PROMO	Made By Monkeys Featuring Maria Matto
				POWER PICK	
29	40	—	2	MUSIC REVOLUTION EFFIN 1001	The Scumfrog
30	36	45	[illegible]	I DO (CHRIS THE GREEK & ORANGE FACTORY MIXES) HEART 82002	Tina Ann
31	34	38	5	I LOVE YOU (REMIXES) DEF SOUL 000005/IDJMG	Dru Hill
32	38	—	2	AFTER ALL NETTWERK 33194	Delerium Featuring Jael
33	18	17	13	LOVE IS A CRIME DAYLIGHT PROMO/EPIC	Anastacia
34	37	47	3	BANG ON NERVOUS 20524	Purple Kitty Featuring Latanza Waters
35	33	27	8	WILLING & ABLE DEE VEE PROMO/MUSICRAMA	Aubrey
36	39	46	[illegible]	CLOCKS (REMIXES) CAPITOL PROMO	Coldplay
37	43	—	2	DIRTY STICKY FLOORS (REMIXES) MUTE 42630/REPRISE	Dave Gahan
38	42	—	2	FOR THE MUSIC DOTDOTDOT 014	Colourful Karma Featuring Tarra Deva
39	35	34	5	ALL AROUND THE WORLD (NORTY COTTO REMIX) BMG HERITAGE PROMO	Lisa Stansfield
				HOT SHOT DEBUT	
40	NEW		1	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) EPIC 79888	Tori Amos
41	28	20	13	MONTANA MCA PROMO	Venus Hum
42	45	—	2	MEMORIES TOMMY BOY SILVER LABEL 2406/TOMMY BOY	Rockik
43	30	15	14	I'LL BE THERE MULTIPLY/FFRR PROMO/WARNER STRATEGIC MARKETING	Weekend Players
44	31	23	13	RAINY DAY ROBBINS 72084	Renee Stakey
45	NEW		1	I DON'T WANNA STOP RADIKAL 99180	ATB
46	NEW		1	LET ME BE YOUR ANGEL HENRY STREET 504	Krista
47	NEW		1	ADDICTED MIADREAMWORLD IMPORT	Mia
48	46	41	8	I'LL BE YOUR ANGEL NU LIFE 98846/LOGIC	Kira
49	41	29	13	GUIDE ME GOD RASA/TOMMY BOY SILVER LABEL 2390/TOMMY BOY	Ghostland Featuring Sinead O'Connor & Natacha Atlas
50	47	44	15	BIG ROOM DRAMA JBO IMPORT	Pete Heller & Tedd Patterson Present The Look & Feel

Dance Singles Sales

Dance Singles Sales and Sales Breakouts data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
				NUMBER 1 — 10 Weeks At Number 1	
1	1	4	11	IF YOU'RE NOT THE ONE (REMIXES) ISLAND 000243/IDJMG	Daniel Bedingfield
2	NEW		1	STUCK (THUNDERPUSS REMIX) FOREFRONT 38888/VIRGIN	Stacie Orrico
3	3	2	18	THROUGH THE RAIN (HEX HECTOR/MAC QUAYLE REMIX) MONARC/ISLAND 063798/IDJMG	Mariah Carey
4	2	4	3	INTUITION (REMIXES) ATLANTIC 88122/AG	Jewel
5	4	3	7	AMERICAN LIFE (REMIXES) MAVERICK 42614/WARNER BROS	Madonna
6	5	5	10	BEWARE OF THE BOYS (MUNDIAN TO BACH KE) SEQUENCE 8011	Panjabi MC
7	NEW		1	DIRTY STICKY FLOORS (REMIXES) MUTE/REPRISE 42630/WARNER BROS	Dave Gahan
8	6	6	9	I WANT MY ISLAND GIRL ALOHA 1	Darrell Labrado
9	7	7	24	CRY ME A RIVER (DIRTY VEGAS, J. FIASCO, & B. HAMEL MIXES) JIVE 40073	Justin Timberlake
10	8	9	7	NOTHING BUT YOU MUTE 9204	Paul Van Dyk Featuring Hemstock & Jennings
11	10	12	24	DIE ANOTHER DAY (REMIXES) WARNER BROS 42492	Madonna
12	11	11	16	EMOTIONAL ROLLERCOASTER (REMIXES) COLUMBIA 79860/CRG	Vivian Green
13	13	10	7	NEVER (PAST TENSE) TOMMY BOY SILVER LABEL 2401/TOMMY BOY	The Roc Project Featuring Tina Arena
14	9	8	11	WALKING ON THIN ICE (REMIXES) MINDTRAIN/TWISTED/THE RIGHT STUFF 82988/CAPITOL	Ono
15	14	13	10	AGAIN TW/PYRAMID 91010/ORPHEUS	Fantasy
16	NEW		1	ME & GIULIANI DOWN BY THE SCHOOLYARD TOUCH AND GO 247	!!! (Chk Chk Chk)
17	12	—	2	DON'T MAKE ME COME TO VEGAS (TIMO MAAS REMIX) EPIC 79888	Tori Amos
18	18	17	6	ALONE ROBBINS 72074	Lasgo
19	RE-ENTRY		7	GOSSIP FOLKS (FATBOY SLIM REMIX) THE GOLD MIND/ELEKTRA 67391	Missy "Misdemeanor" Elliott Featuring Ludacris
20	16	14	5	MAKE ME SMILE (COME UP AND SEE ME) MUTE 9206	Erasure
21	17	15	6	SEDUCE ME NOW SONY DISCOS 08656/JELLYBEAN	India
22	24	24	7	THRIVE (IS THAT JAMES DANCING? MIX) SPARROW 77861	Newsboys
23	23	23	43	ALIVE (THUNDERPUSS REMIX) EPIC 79759	Jennifer Lopez
24	RE-ENTRY		15	NO ONE'S GONNA CHANGE YOU ROBBINS 72081	Reina
25	NEW		1	VERBAL NINJA TUNE 12118	Amon Tobin

Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single, or CD single respectively, based upon availability. On Sales chart: CD Single available. CD Maxi-Single available. Vinyl Maxi-Single available. Cassette Maxi-Single available. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP ELECTRONIC ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
			NUMBER 1 — 3 Weeks At Number 1	
1	1	3	SOUNDTRACK TOMMY BOY 1568	Queer As Folk: The Third Season
2	5	[illegible]	DAVID WAXMAN ULTRA 1165 (M)	Ultra.Trance:2
3	2	8	VARIOUS ARTISTS MADACY 4981	30th Anniversary Collection: Ultimate Disco
4	3	5	TIESTO NETTWERK 30314 (M)	Nyana
5	10	2	VARIOUS ARTISTS BMG HERITAGE 51927/ARISTA	Ultimate Dance Divas
6	4	8	LOUIE DEVITO DEE VEE 0005/MUSICRAMA	Dance Divas
7	13	3	ELECTRIC SIX XL 180*/BEGGARS GROUP	Fire
8	6	10	THALIA EMI LATIN 81505 (M)	Thalia's Hits Remixed
9	9	13	JOHNNY VICIOUS ULTRA 1155 (M)	Ultra. Dance 03
10	7	9	THE POSTAL SERVICE SUB POP 595 (M)	Give Up
11	14	[illegible]	THE STREETS VICE 93178*/ATLANTIC (M)	Original Pirate Material
12	11	[illegible]	DJ IRENE SURGE 0026/WARLOCK	Fearless
13	NEW		SOUNDTRACK WARNER HOME VIDEO 27761/WARNER BROS	The Animatrix: The Album
14	12	17	MASSIVE ATTACK VIRGIN 81239*	100th Window
15	16	12	THE HAPPY BOYS ROBBINS 75036	Techno Party (Volume 1)
16	NEW		ROB DOUGAN REPRISE 48430/WARNER BROS	Furious Angels
17	8	9	THE RIDDLER TOMMY BOY 1564	Dance Mix NYC -- Vol. 3
18	18	3	BABY ANNE MOONSHINE 88201	Mixed Live
19	15	5	GOLDFRAPP MUTE 9199* (M)	Black Cherry
20	19	[illegible]	LOUIE DEVITO DEE VEE 0004/MUSICRAMA	N.Y.C. Underground Party 5
21	17	6	CHRISTIAN DWIGGINS MOONSHINE 88200	Trance Classics
22	20	[illegible]	THIEVERY CORPORATION EIGHTEENTH STREET LOUNGE 051* (M)	The Richest Man In Babylon
23	22	12	DAVID VISAN GEORGE V 71034	Buddha-Bar V
24	RE-ENTRY		KUMBIA KINGS EMI LATIN 42520	All Mixed Up: Los Remixes
25	21	15	FISCHERSPOONER [illegible] (M)	#1

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. (M) indicates past or present Heatseeker title. ©2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard HOT DANCE BREAKOUTS

JUNE 21 2003

Club Play

1. **TALK 2 ME** — K-Klass Featuring Kinane TOMMY BOY SILVER LABEL/TOMMY BOY
2. **WHENEVER (THE REMIXES)** — Jody Watley PEACE BISQUIT/AVITONE/SHANACHIE
3. **TREMBLE** — Clare Quilty DCIDE
4. **DON'T WANNA TRY** — Frankie J COLUMBIA
5. **FALLING OVER YOU** — Gizelle DVR

Dance Singles Sales

1. **HEAVEN IS A PLACE ON EARTH** — Ruudaman RADIKAL
2. **TALK 2 ME** — K-Klass Featuring Kinane TOMMY BOY SILVER LABEL/TOMMY BOY
3. **CERAMICS IS THE BOMB** — Chris Clark WARP
4. **TANNGA** — Speedy J MUTE
5. **FUCK ME ON THE DANCEFLOOR** — Disco D RAPSTER/K7

Breakouts: Titles with future chart potential, based on club play or sales reported this week. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Oil Money Fuels Western Venture

BY DEBORAH EVANS PRICE

Several Texas oil company executives are joining forces to build a new resort and launch a Western music record label northwest of Fort Worth in Graham, Texas.

Wildcatter Records will bow this summer with a new album by veteran singer/songwriter Joni Harms.

Once completed, Wildcatter Ranch will include an amphitheater on the banks of the Brazos River, a recording studio, and a resort offering visitors a variety of experiences, from horseback riding to Western music concerts.

"Sometimes when destiny is taking you by the hand, you just have to go with it," says Anne Skipper, CEO of Wildcatter Ranch and Resort, citing the availability of prime Graham property and the ease with which the new venture is taking off.

When a friend in the Fort Worth tourism industry mentioned the need for attractions outside the Dallas/Fort Worth metroplex, Skipper, longtime oil business associate Ken Haggart, and tourism professional Claire Spivey began laying plans for the resort. The venture takes the name of a person who drills an oil well in an unproven area.

Wildcatter Ranch is currently open for day excursions and camping trips. Skipper projects the completed resort will open in 2005.

The idea to add a Western music label to the mix came about when Western Music Assn. president/cowboy poet Mickey Dawes met the Wildcatter principals at a Texas rodeo. Dawes came on board as president of the new label. Texas businessman Joe Joyer has been named VP of marketing.

"We all believe that this project is very viable," says Joyer, adding that the principals are very excited about having Harms as the flagship artist.

Dawes says that Wildcatter Records will be "a mix of people that love the West and understand the music business."

Harms, whose career includes stints on the Capitol Nashville and Warner Western labels, says she was contemplating issuing her next project independently but is happy to be with Wildcatter.

The Western music community "has badly needed to have another label for Western music, another home for artists who are wanting to really focus mostly on making the music vs. trying to do the whole process themselves," Harms says.

Harms is currently in a Nashville studio working on her label debut with producer Biff Watson.

Haggart says Graham is the perfect spot to launch the new resort/record label.

"The location is one hour and 20 minutes from Fort Worth. That's the central corridor for Western music," Haggart says.

"So much Western music is about Western history. Fort Worth [residents] always brag it's where the West began."

(FROM LEFT) JOYER, SKIPPER, DAWES (IN REAR), HAGGART, AND HARMS

Will Rogers Nominees Announced

BY DEBORAH EVANS PRICE

NASHVILLE—Curly Musgrave, Dan Roberts, Craig Chambers, Dave Alexander, Sons of the San Joaquin, and Joni Harms are among the top nominees for the eighth annual Will Rogers Cowboy Awards.

The Academy of Western Artists (AWA) will present the awards July 8 in Fort Worth, Texas, at the Scott Theater.

Sons of the San Joaquin, Musgrave, Chambers, Alexander, and Roberts earned three nods each. Harms earned nominations in two divisions: the Western music female and Western swing female categories.

In conjunction with the awards show, the AWA will also host the Western Music Expo July 7-8 at the Holiday Inn North in Fort Worth.

AWA president Bobby Newton hopes the expo will appeal to "everyone between the musician and the spectator," including those who work in "tape duplication, recording studios, photography, [DJs], publicists, studio musicians, and media." The expo will also include a talent showcase and a fashion show of Western design clothing.

NEWTON

Based in Gene Autry, Okla., the AWA recognizes excellence in the Western arts, including music, cowboy poetry, yodeling, and other interests, such as saddle making and chuck wagon cooking. Following is a partial list of nominees in the music categories:

Entertainer of the year: Eli Barsi, Wylie Gustafson, Ian Tyson, Curly Musgrave, Sons of the San Joaquin.

Western music male: Don Edwards, Brenn Hill, Curly Musgrave, Dan Roberts, Dave Stamey.

Western music female: Kip Calahan, Belinda Gail, Joni Harms, Jill Jones, Jean Prescott.

Rising star: Kip Calahan, Tammy Gislason, Kata Hay, Kacey Musgraves, Sisters of the Silver Sage.

For a complete list of nominees, log on to billboard.com/bb/awards/index.jsp.

In Troubled Times, Country Embraces Spiritual Themes

Terrorism, war, economic hard times, and a certain amount of bandwagon jumping are among the factors country radio programmers cite for the rise in religious-themed songs getting play in the format right now.

RAAB

Randy Travis' recent chart-topper, "Three Wooden Crosses," is joined by such spiritual singles as **Jeff Carson's** remake of **MercyMe's** "I Can Only Imagine," **Phil Vassar's** recent "This Is God," **Sherrié Austin's** "Streets of Heaven," **Buddy Jewell's** "Help Pour Out the Rain (Lacey's Song)," **Clay Walker's** "A Few Questions," and **Jimmy Wayne's** upcoming single, "I Love You This Much."

"People are looking for answers and comfort and find both in religion," radio consultant **Joel Raab** says, explaining the proliferation of these singles.

Raab thinks the songs reflect the core values of the "vast majority" of country listeners. "Country listeners are, as a lifegroup, more religious, more conservative, and [more] patriotic than the average Americans, so it's a natural."

"It is very obvious that we're at a time where God, family, and country are top of mind," agrees WCTK Providence, R.I., music director **Sam Stevens**.

"While song themes appear to always come in waves," WKIS Miami PD **Bob Barnett** says, "spiritualism—however you want to define it—and patriotism never go out of fashion in country music."

Consultant **Larry Daniels** cites a more earthly reason for the proliferation of spiritual songs. "The moment some subject or style soars to the top of the charts, others will follow; some because they feel inspired, others because it's just business and they want to take advantage of the current trend."

And while Daniels says, "I can't recall ever having received a complaint from a listener for playing a religious song on a country station," he *has* received complaints about playing too many of another country music staple: drinking songs.

"That's the great thing about the country format," he adds. "It's about everyday people and the things we do—the good, the bad, the ugly. We've done it all, and [then] we pray for forgiveness."

Nashville Scene

By Phyllis Stark
pstark@billboard.com

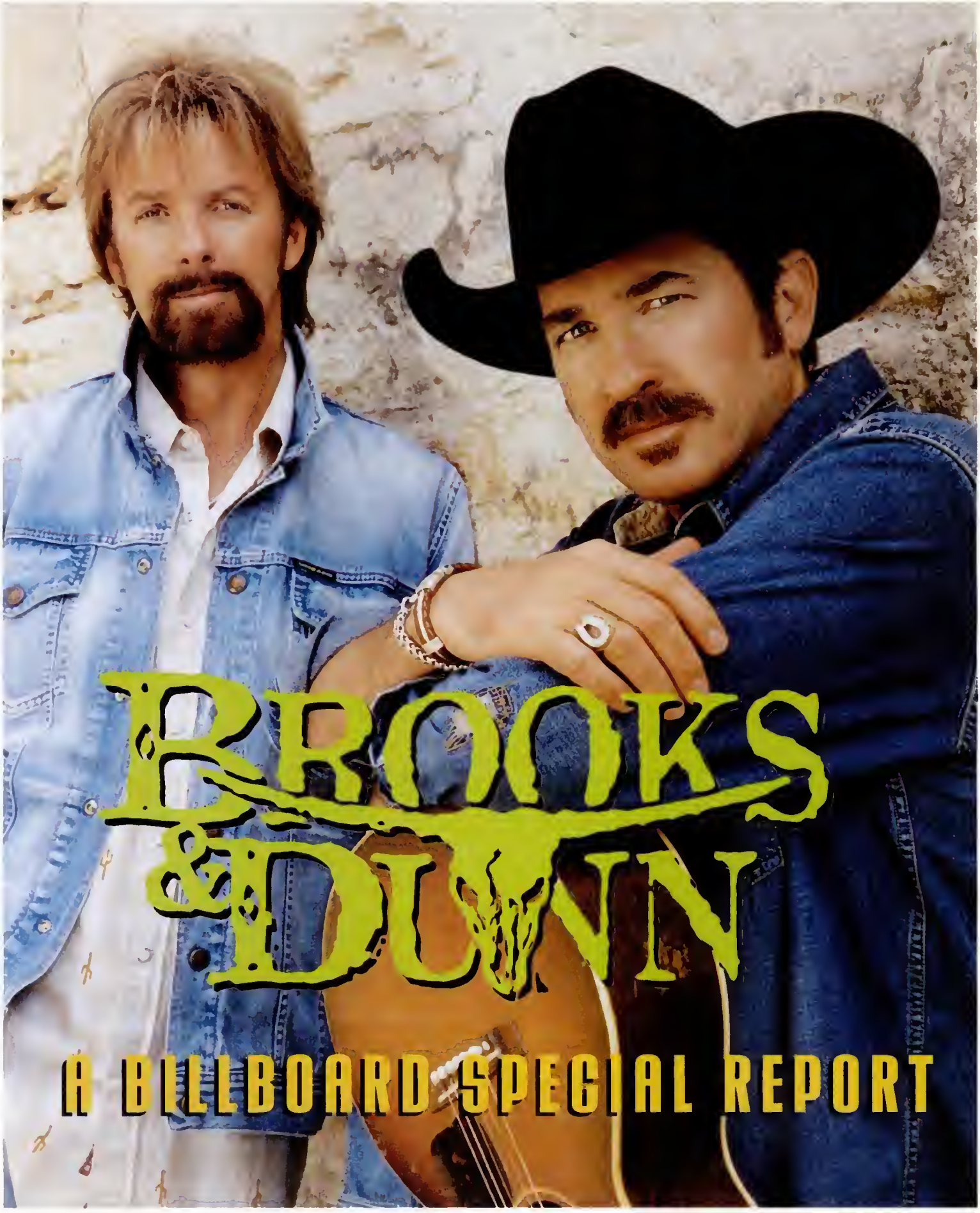
ON THE ROW: Country WMSI Jackson, Miss., music director **Van Haze** joins Universal South Records as Southwest regional promoter, effective June 23. Haze, who will be based in Dallas, replaces **Jake LaGrone**, who has formed Fort Worth, Texas-based management company Vantage Entertainment with partners **Billy Minick** and **Rick Smith**. Their initial clients are Universal South artist **Matt Jenkins** and the band **Cooder Graw**.

Veteran record promoter **Shari Reinschreiber** joins Audium Records' promotion team as East Coast national manager. She most recently had been working records for All About Country and previously was a regional promoter at Lyric Street Records.

SIGNINGS: Columbia artist and *Nashville Star* winner **Buddy Jewell** has signed with the Fitzgerald Hartley Co. for management. Meanwhile, *Nashville Star's* first runner-up, **John Arthur Martinez**, has signed with Refugee Management International.

ARTIST NEWS: Country WUSN (US99) Chicago and the *Chicago Tribune* will sponsor a free outdoor concert with **Shania Twain** July 27 at Hutchinson Field in the city's Grant Park. The show will be filmed for an NBC-TV special scheduled to air in August. It will be Twain's fourth network special. The event is being produced by Jam Productions. The station is the primary source for distribution of the 50,000 tickets.

Dualtone Records will release **June Carter Cash's** final recording, *Wildwood Flower*, Sept. 9. Cash recorded the album between October 2002 and March 2003. She died May 15 at age 73 (*Billboard*, May 31).


BROOKS & DUNN
A BILLBOARD SPECIAL REPORT

Hard Workin' Men

Country's Most Successful Duo Has Sold 25 Million Albums, Taken Touring To A New Level And Is Still Having As Much Fun As Ever

BY RAY WADDELL

Like some sort of Butch Cassidy and Sundance Kid of country music, Kix Brooks and Ronnie Dunn have parlayed talent, daring and a renegade spirit into the most successful run a country duo has ever realized.

In a dozen years together, Brooks & Dunn have broken the bank: So far they've sold 25 million albums, scored 17 *Billboard* chart-toppers, walked away with dozens of industry accolades and rocked the world of tens of thousands of country boys and girls in live concerts. As Brooks & Dunn, they found success right out of the box with four consecutive No. 1s from their now multiplatinum debut, *Brand New Man*, in 1991. But their success together came after years of dues paying on their own.

LIGHTNING IN A BOTTLE

Both artists made their bones as songwriters in Nashville while failing to make much impact as solo artists. But together, the duo is lightning in a bottle, having weathered artistic shifts, industry cycles and a brief slump with remarkable resiliency. Today, they remain at the top of their game as singers, songwriters and performing artists.

On the surface, the key to B&D's synergistic relationship appears simple: Dunn, the long, lean balladeer with keen songwriter's instincts and a bluesman's soul, and Brooks, the rowdy energizer, life-of-the-party storyteller and onstage dynamo who keeps the party flame well lit.

But the duo's phenomenon is not so easily explained, as they can effortlessly switch roles, with Brooks conveying a ballad with sincere aplomb ("You're Gonna Miss Me When I'm Gone") and Dunn cranking up the intensity with relish ("Hard Workin' Man"). Their harmonies and vocal interplay can breathe new life to a familiar warhorse like "My Maria," and both possess a gambler's nerve and an uncanny knack for zeroing in on hits, creating a versatility and blend few have ever matched.

"It's hard to put your finger on what it is about them," says veteran producer Scott Hendricks, one of the first to work with B&D in the studio and an ongoing fan and friend. "There's just a chemistry that happens with these two guys, and it really works. I've worked with a lot of big artists over the years, and Brooks & Dunn are the definition of what superstars are."

JOURNEY TO SUCCESS

Kix and Ronnie began their respective journeys distant geographically but near philosophically. Brooks grew up in Shreveport, La., a hotbed of musical influences that includes everything from cajun to country to soul. (He grew up on the same street as Johnny Horton's widow.)

Dunn was born in Coleman, Texas, and moved with his family to another city rife with musical heritage, Tulsa, Okla.

"There was a lot of clubs and a real active music scene," says Dunn of Tulsa. "Leon Russell's band and [Eric] Clapton's band were both from there. All kinds of music mixed up. You could go down to King's Ballroom

Continued on page B-14

THE BILLBOARD INTERVIEW

Brooks & Dunn

BY DEBORAH EVANS PRICE

When Brooks & Dunn first hit the charts in 1991, it was like a strong, fresh wind had blown through the country music community. Their hard-charging brand of honky-tonk bravado mixed with wistful introspection earned the duo undying support from legions of fans. Their music speaks of broken hearts and fresh starts, boot-scootin' good times and moments of quiet reflection.

It's a musical landscape populated with neon moons and border towns—terrain that is as rugged emotionally as it is geographically. It's a readily identifiable sound that has made them country music's most successful duo. They've built a thriving career on a foundation of creativity and loyalty, with a healthy respect for each other's differences and appreciation for their common bonds.

Kix Brooks and Ronnie Dunn talk to *Billboard* about their journey.

Former Arista Nashville chief Tim DuBois—currently heading Universal South with former MCA Nashville president Tony Brown—introduced you two and subsequently signed you to Arista. What were your initial impressions of each other?

Ronnie Dunn: Tim DuBois had played me a couple of songs that Kix had cut, and I liked the way they sounded. [The music] kind of had an Eagles type edge to it and was a little more progressive than traditional country. I thought it was cool. When I met him, he didn't have a hat on—just curly hair—and he was a nice, friendly fellow.

Kix Brooks: [Ronnie] wasn't that friendly. I said, "What's his problem?" [laughs] Tim pretty much did the same thing for both of us. He played me "Boot Scootin' Boogie" and "Neon Moon," and they were really good songs. Ronnie is still the first person I ever met from out of town who hadn't been here [in Nashville] and hadn't been exposed to co-writing who was writing really good country songs. I thought that was just amazing.

What were your hopes and expectations for the first record?

Continued on page B-4

Sony/ATV Music Publishing

NEW YORK NASHVILLE LOS ANGELES

THE BILLBOARD INTERVIEW
Continued from page B-2

Dunn: Our initial goal was to get a gold record and tour the Southwest—Texas, Oklahoma, Louisiana and places like that. We were pretty much told ahead of time that we were going to be regionalized. They wanted us to be [known] as a honky-tonk band.

Brooks: Both of us had been kicked in the head so many times, I can remember when we were wanting a gold record and a No. 1, but I don't think either one of us thought that was a real goal as much as a dream.

Dunn: A gold record was an issue of survival more than anything. That's what we had to do to be able to re-up for the second record.

Your debut album has been certified six times platinum. Obviously, it was a hit, and you got the chance to make another. Arista at that time was a new label, breaking ground in Nashville and stirring things up. How did it feel to be part of that?

Dunn: A lot of "No, you can't do that!" was being overcome at that time. The biggest thing that stands out in those early days was what a team effort it was from day one. It made you want to work with that team.

Brooks: There was so much fresh, young energy there—not that the staff was young in years—but the whole energy level was just fun, exciting, great! We didn't feel like [any one artist] was a priority. Everybody worked all together to make that label pop. Tim was really smart in having a small roster. Everybody he had, he firmly believed in. When he signed somebody, he was determined.

I've heard that, in making the first album, you didn't use the studio musicians everyone else was using at the time and instead took a chance on some new players.

Brooks: At the time, most of those players were demo musicians. I think that had a lot to do with why we were kind of fresh. We made an effort to do different things. After that record hit, all of a sudden, those guys started showing up on a lot of other records. Then [producer] Don Cook became a real successful producer. We felt like we had something really unique and real special early on.

Lighting up the stage with an electrifying performance

Dunn: Ideally, what we should have done was taken all those players and just hit the road with them and become a band, but we couldn't afford them. The Stones couldn't afford those guys now.

Brooks: When we did *Brand New Man*, we got to the end of the session, and Paul Worley [now chief creative officer at Warner Bros. Nashville] was upstairs. Paul was a great guitar player. We asked him to come down and play. He told us he had to go get his kids and he didn't have time. We told him we had a guitar and amp [and asked him to] just do anything. Even if it sucked, we just needed something on there. He had five minutes. He was sitting on the amp, hunkered over, and he did this guitar part and wailed through it, then threw the guitar down and ran out of the studio. All of us were like, "What a show off!" Then we started listening to it, and it was pretty cool.

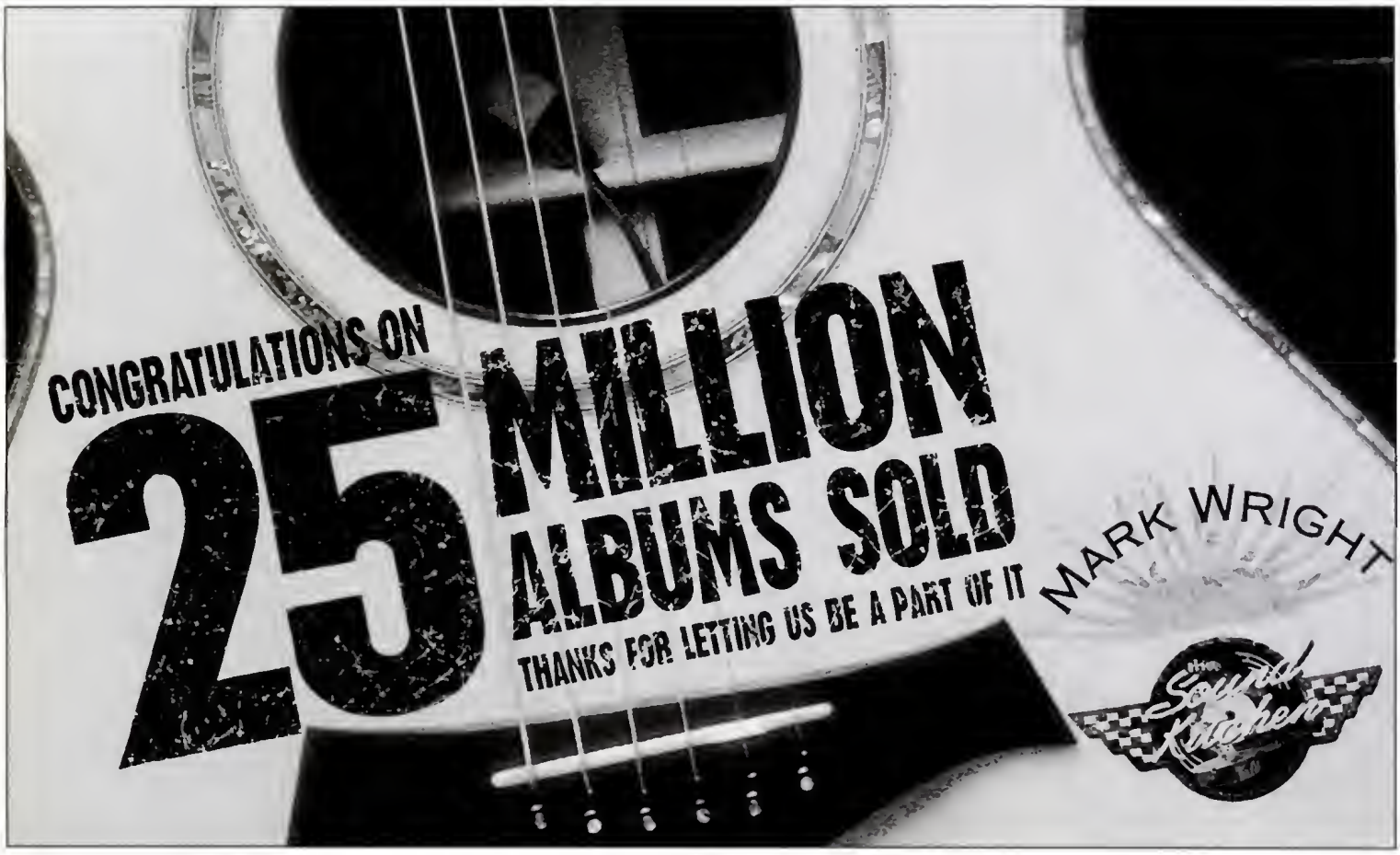
We tried a steel solo that we thought country radio would like and, at the end of the day, we looked at each other and said, "You know, what we had on the demo is what we liked." It's not what we were supposed to be doing, but it's really what we liked.

In what ways are the two of you different?

Dunn: Kix is a lot more accepting and less cynical than I am, but I don't think I'm overly cynical. I'm always the one to initiate change if it comes along. I'm a little more quick to pull the trigger sometimes.

Brooks: Ronnie has the ability to say, "They'll have to understand that, as an artist, we can still be friends, but I've got to work with somebody else or I'll go nuts because I'm tired of doing this. We already did this." Not that I get locked into a certain place, but, at the

Continued on page B-6



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THE BILLBOARD INTERVIEW
Continued from page B-4

same time, if that was successful and fun, you set up and do it again. So, on a lot of the things that we worked out, we thought them through and found compromises.

In what ways are you similar?

Dunn: We have the same goal: making Brooks & Dunn work. We both derive fulfillment from it. If you are going to be thrust into a partnership, it's better to be different than to be similar and walking in the same shoes. We found that our greatest strength has been differences in the long run. It's just like if you try to walk in the same shoes, you are going to crowd one another, and we don't. He's completely different than I am onstage, and that's fine. We gravitate naturally to different parts of the business. We each have our niche.

Brooks: We probably each tend to put a smile on the other one's face. We are real competitive, but at the same time not afraid to appreciate when the other one shines. It was probably harder in the early going than it is now because we were trying to figure out how this was going to shake out.

You've each sung lead on hit singles, but, over the years, Ronnie's voice is the one dominating country radio. Kix, how do you feel about that?

Brooks: Fortunately, radio has embraced Ronnie's voice. That's good. As an artist and a songwriter, it's really satisfying for me to have an outlet for my songs and, as a singer, I still get to sing on the album. I feel like my voice is there and I've definitely had some good hits as a singer, too. "You're Gonna Miss Me When I'm Gone" was [a No. 1 single] at a time when we needed it. It's not like I feel like somebody's throwing me a bone as much as I have a contribution to make in terms of sales and as an artist. I appreciate what a great singer Ronnie is. I couldn't say that if I honestly was sitting here going, "I could sing as good as he could." I don't feel that way; I appreciate what a great singer he is. I feel like, from a heartfelt singer-songwriter standpoint, I have something to offer there. That's the kind of singer I am. I'm at peace with it.

On the Neon Circus tour

Dunn: There is star quality that he has on the live stage that I just can't do. I just can't go there, and that's good. That's what makes it work.

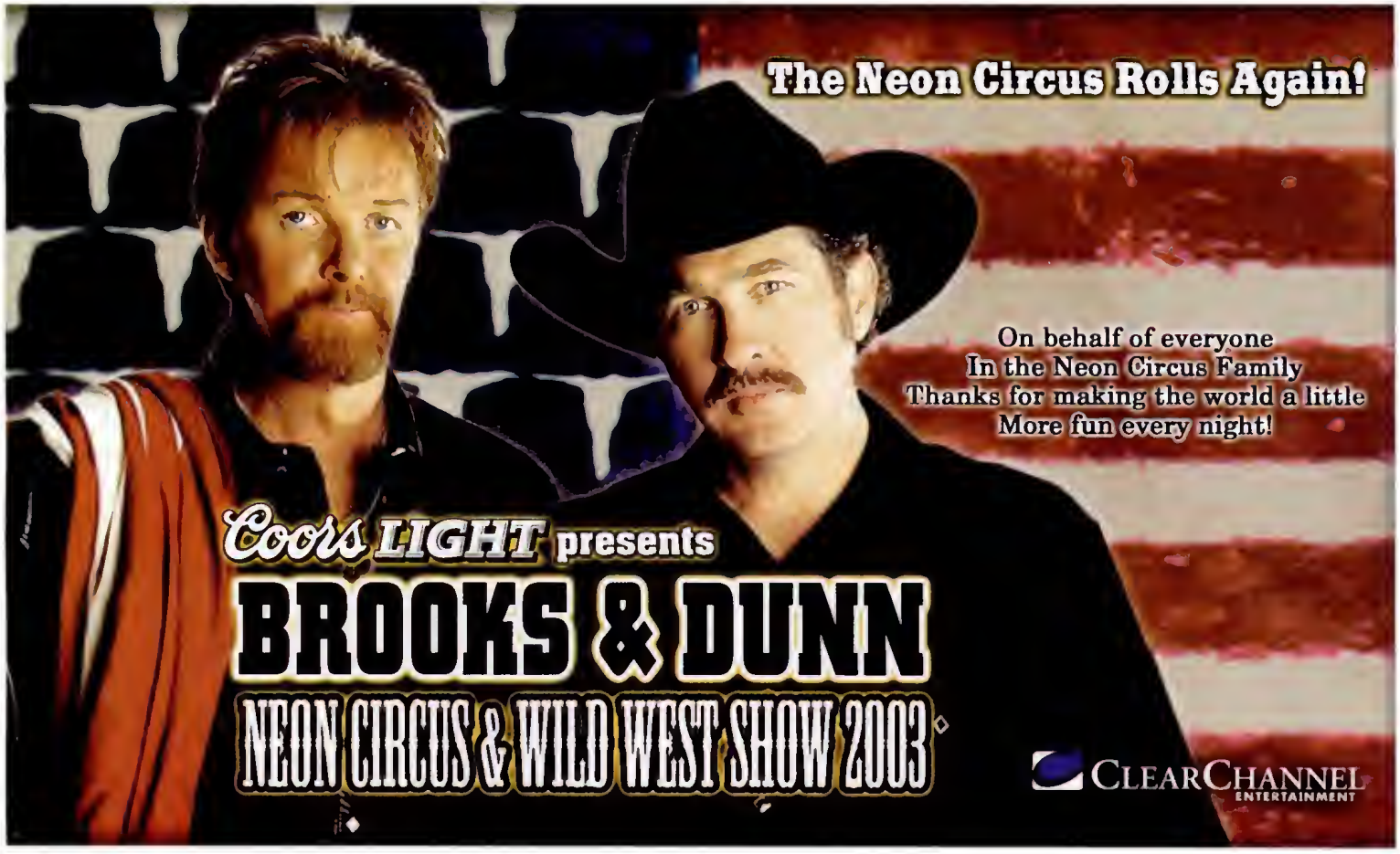
Have you ever thought of doing solo records?

Dunn: Just for selfish reasons. I've thought sometimes about maybe [recording] just a record of music that no one would listen to but me … but there's a dynamic that's even hard for us to see that makes this thing work and gives it magic. When you separate it, at some point it is going to suffer, and I don't think that's necessary—not for the benefit of either one of us being a solo artist.

Your first six albums were each multiplatinum selling releases. Then 1999's* Tightrope *came along and thus far has only been certified gold. What happened? Were sales hurt by the changes at Arista as Tim DuBois and other top executives left and the label was folded into the RCA Label Group?

Dunn: Tim said that that record wasn't going to fly. He told me one day, "You could bring me five big hits, we'll never make it fly. We're out of here." It was a really good learning experience. That's just something that happens a lot [when labels are in transition], so we were fragmented. Thankfully [RCA Label Group chairman] Joe Galante stepped in after that one record and saved the day. He set us back on course.

Continued on page B-12



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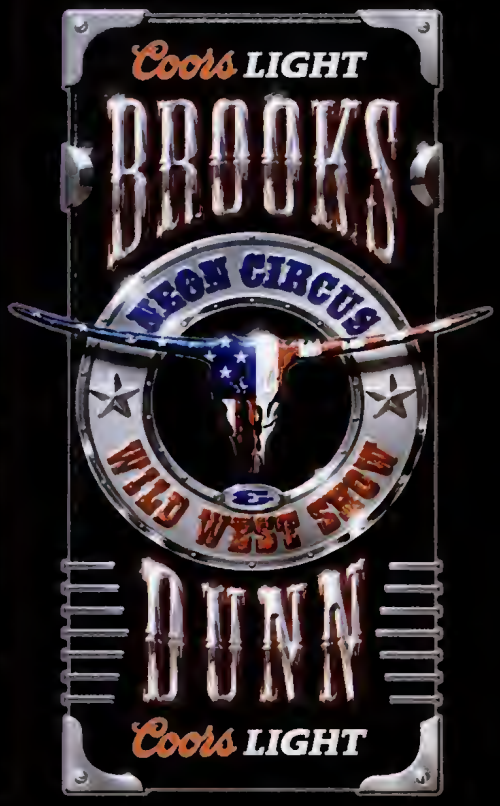

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LEGENDS IN THE MAKING

Friends, Colleagues Share Fond Memories Of Kix And Ronnie's Career

By Debbie Galante Block

Brooks & Dunn have been described by many as "a class act." While country music has gone pop in many ways, friends and colleagues say the guys are current and hip while still remaining true to country music; never forgetting where they came from. Humanitarians as well as entertainers, Brooks & Dunn have raised money for the Monroe Harding Children's Home, Ronald McDonald House and the Women's Hospital at St. Thomas Moore, to name a few.

Don Cook produced and wrote 20 of the songs on the duo's first six albums. "They are the most unaffected guys," he says. "They don't act like what you would think of as stars. They appreciate the success they have, but don't take anything for granted. They do a lot of great things for the community."

Sam Haskell, worldwide head of TV at the William Morris Agency, says, "Kix Brooks and Ronnie Dunn are two of the most benevolent guys I've ever met. They came to my hometown of Amory, Miss., last fall, to headline the 10th-anniversary Stars Over Mississippi Benefit, in honor of my mother. It was to help me raise scholarship money for deserving Mississippi children who need assistance with their educations. A host of other Hollywood celebrities were part of the event, attended by over 10,000 people who lined the Amory High School football field. We raised more money than we ever have. Kix and Ronnie left a little piece of their hearts with the people of Amory that night, and they will always have a little piece of my heart, as well."

Brooks and Dunn with Reba McEntire

The duo also stays close to its community. Brooks & Dunn contribute to a number of philanthropic organizations and do a variety of things for different charities, both individually and together. Patty Harman, president of Monroe Harding Children's Home, has experienced the kindness of Brooks first hand. "Kix is an honorary chair for Monroe," she says. "He has done many things for the Home, including helping us with an annual fundraiser."

But, in addition to money, Brooks sets a fine example for the children and shows them how special they are by attending the Home's sports events and dinners. Harman continues, "He has even brought guitars out here to try to encourage music in their lives. I can't say enough good things about Kix. We've recognized him and his wife as volunteers of the year for everything they have done for us."

GREAT ENTERTAINERS

Most everyone who has worked with Brooks & Dunn keeps them close to their heart. Cook, who continues to work with the duo, says his relationship with them has been the high point of his career. "I got to watch them develop from being a club act to an arena act," he says. "I was there at the last club gig they did in Phoenix. The people were just hanging off the ceiling. It was obvious this place could not contain what was inside it anymore. It was a rush for me to be a part of that. I will always treasure those memories and those times."

When the duo signed to Arista back in the early '90s, Mike Dungan, current president & CEO of Capitol Records Nashville, was there. "From day one," he says, "they were two kids in a candy store having a blast, regardless of the outcome. They are always thinking

Continued on page B-10

Kix & Ronnie,

I'm Happy To Have Been Associated With The Greatest Duo In The History Of Country Music. May Your Success Continue Forever.

Don Cook

CONGRATULATIONS RONNIE & KIX

Thanks FOR LETTING US SHARE THE STAGE

Your Friends & Family From The Road

Toby Keith

Martina McBride

Faith Hill

Tracy Byrd

Montgomery Gentry

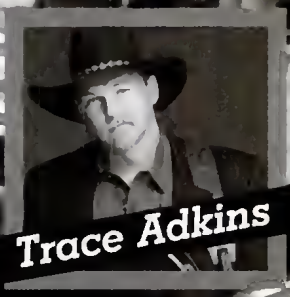
Rascal Flatts

keith urban

Jo Dee Messina

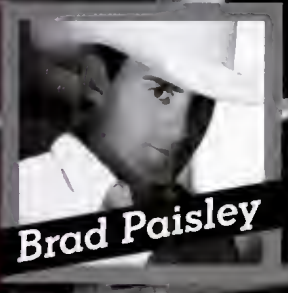
Terri Clark

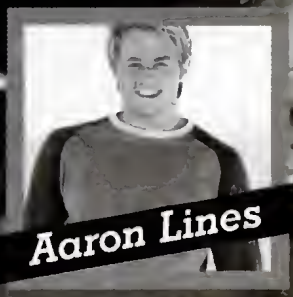
Chris Cagle


Trace Adkins

Trick Pony

Clay Walker


Brad Paisley


Aaron Lines

Cledus T. Judd

Lonestar

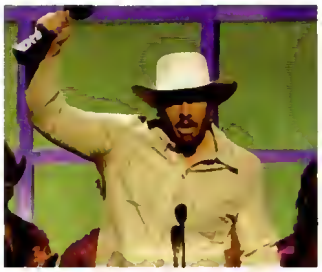
Gary Allan

Jeff Bates

LEGENDS
Continued from page B-8

about the show and reevaluating it, and they realize the importance of people having fun rather than just sitting and listening to music. That impresses me more than anything. As personalities and as people, they have not changed since the days they had nothing. They still have the same warmth and the same 'aw shucks' personalities."

Brooks & Dunn's loyalty does not go unnoticed either. Southern California Sound Image has had a relationship with the duo for almost a decade. Everett Lybolt, director of Nashville operations, says, "I really appreciate their loyalty to my company. Their whole organization is just wonderful. It's been great, and I hope they have many more years of success."


Kind words: Toby Keith

Ronnie and Kix bring different talents to the duo, colleagues say. Donna Hilley, president and CEO of Sony/ATV Music Publishing Nashville, says, "As a duo, they are unique and original, and both are great songwriters. They have learned to play to their strengths. Ronnie is just the greatest male singer in country music and knows how to sing his way into the hearts of his fans. Kix is a great entertainer and showman. Together they are the greatest duo ever in country music. They stick to the basics—great songs."

Others confirm what Hilley says. For example, Clive Davis, chairman and CEO of RCA Music Group, agrees that Brooks & Dunn define country music at its finest. "They're absolutely great writers, musicians, vocalists and entertainers," Davis says. "More than successful chart artists, they are truly hall of famers, and I look at their incredible career milestones with much pride and respect. [They have] provided me with indelible and long-lasting memories."

Perhaps one of the most important keys to a long, illustrious career is the "live" connection to fans. Reba McEntire says, "Like Merle Haggard, Willie Nelson and Johnny Cash were the songwriters who created the classic country songs of their generation, Ronnie and Kix have written some of the songs that will become classics of our generation. They work extremely hard to deliver live shows that thrill the fans, which is so important in having a long-term career. They're great to tour with, and I'm lucky to have them as my friends."

Toby Keith says, "Ronnie is a great honky-tonk singer—probably the best in a long time—and a real good songwriter. Throw in Kix Brooks' songwriting and energetic performances, and you end up with an electric rodeo."

DREAM COME TRUE

International lighting company Bandit Lites started working with Brooks & Dunn when they first started headlining. Mike Golden, VP, says, "They're not just music, they're entertainment. In their 2003 show, they've incorporated a 25 to 30 foot wide steer head made out of strobes. They probably pump more confetti into the crowd than any act I deal with. They have streamers that shoot out from the stage and different inflatables. Almost every song has its own gag in it. They do everything from rock'n'roll to your softest ballads. It's a show we are all very proud of."

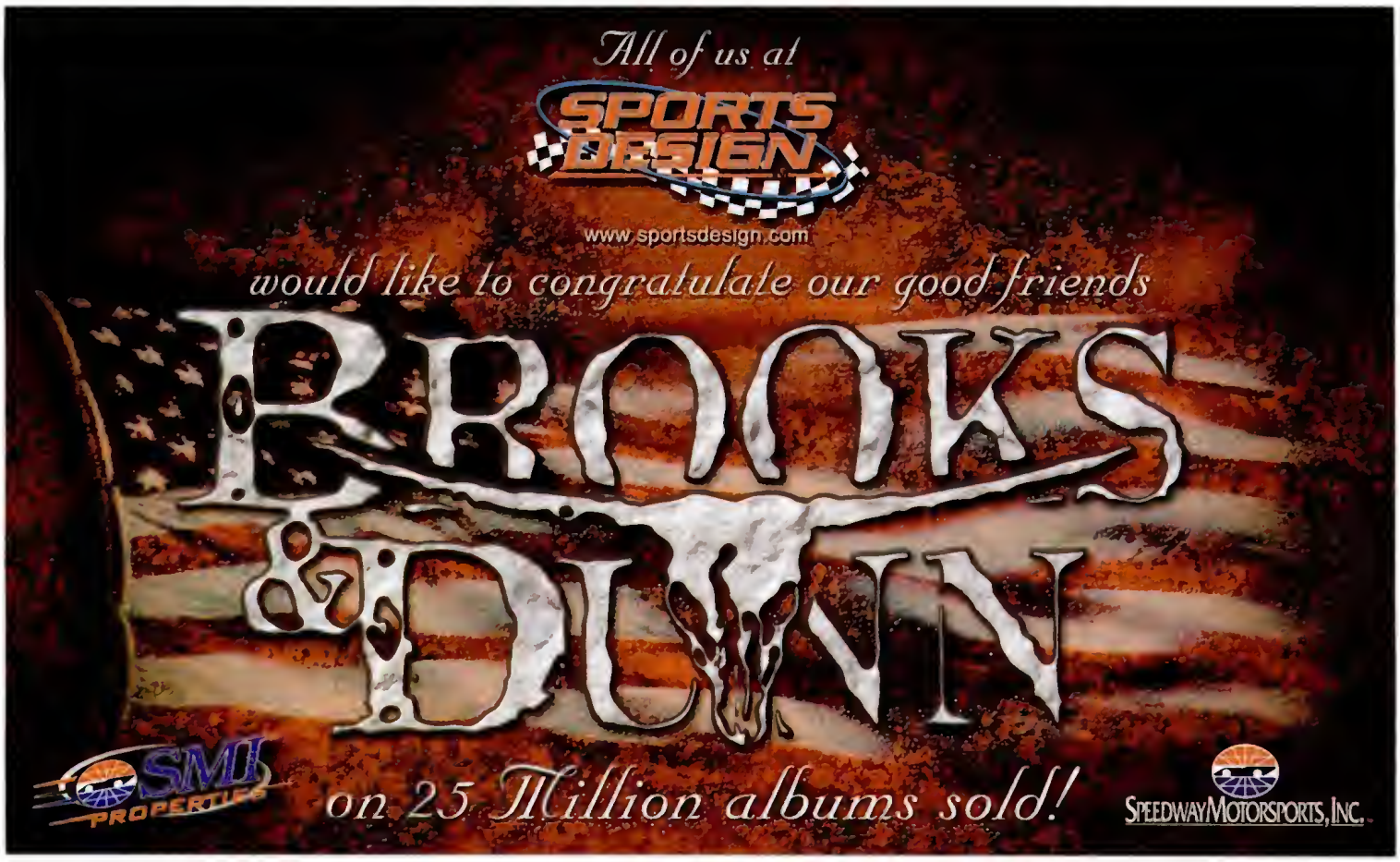
Dick Clark agrees. "Part of the magic of Brooks & Dunn lies in the way they present themselves. They truly enjoy their performances. The music is great, but their personalities…they endear themselves to the audience," he says, still laughing about an incident that happened at the Academy of Country Music Awards that only went to prove that the show must go on. "As part of their road show scenery, Brooks & Dunn had a giant inflatable bull; it was as big as the whole stage. Well, that bull decided to collapse in the middle of the act on live television. We got a lot of mileage out of that. The sagging bull—it was a riot, and the joy of live television."

Artists who tour with the band consider themselves lucky. Aaron Lines says, "I've always been a fan of Brooks & Dunn, so it's a dream come true to actually tour with them. I find myself going out to watch their sets every night, not only as a fan of their music but because it's a great learning experience for me at this stage in my career."

Also an opening act on Brooks & Dunn's current tour is Jeff Bates. He says, "I think that Ronnie Dunn is the country vocalist of our generation. He can wrap his voice around a song and deliver it like nobody else. Kix Brooks is not only a solid tunesmith, he has the ability to communicate on a personal level with his audience as if he had run into them at the grocery store. He makes them feel comfortable and right at home and then turns right around and kicks their butts with unbridled spontaneous energy that rolls off the stage like an Oklahoma tornado."

Troy Lee Gentry, who, along with Eddie Montgomery, makes up one half of Montgomery Gentry, says, "In the Spring of 1999, we started out with 'Hillbilly Shoes,' and it was that fall that Brooks & Dunn's manager gave us a call to do some dates with Kix and Ronnie. They were great to us, and we learned a lot from watching them. They invited us back out with them last year on the Neon Circus tour."

"Kix and Ronnie are legends. We respect them and appreciate all they've done to pave the way—but they're getting old, so they better watch out ... we're after their asses," laughs Montgomery. ■



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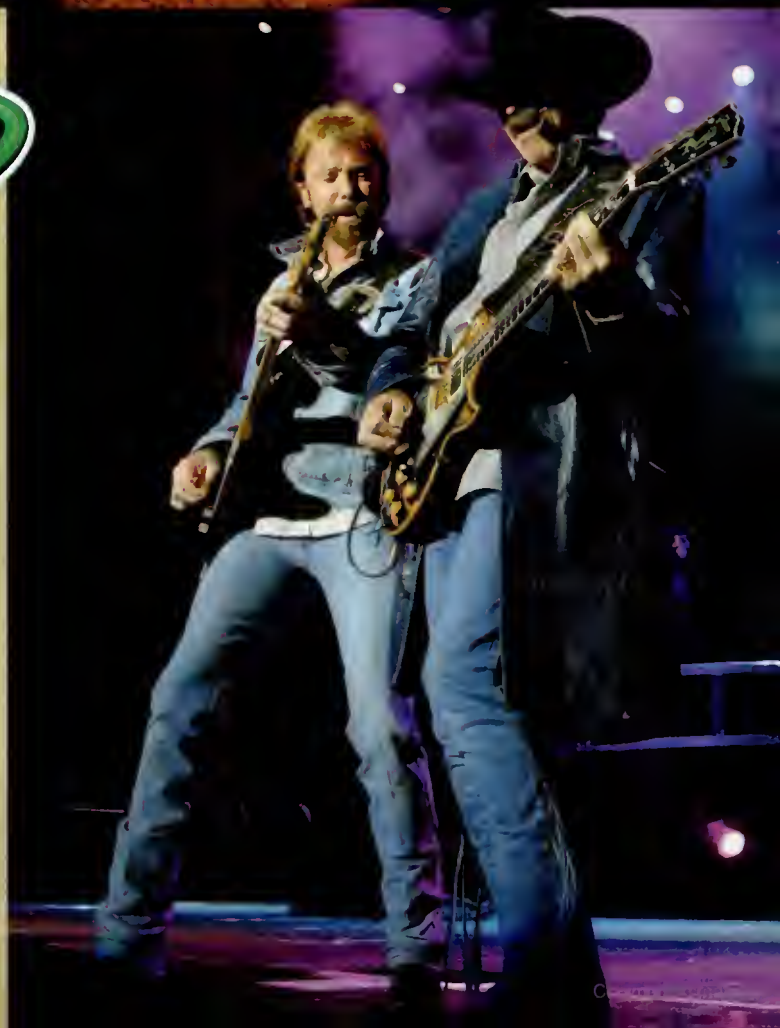


THE BILLBOARD INTERVIEW
Continued from page B-6

How?

Dunn: Just having that solid machine. Joe has a monster over there, and he runs it like a very organized general. What you need behind you is a support team. It's as [important] as your art and your music. You can have all the stars lined up, you can be a great singer or songwriter and make good music, but if you don't have that machine behind you, you aren't going to get a shot. Especially in today's environment, it's just not going to happen.

New duo Montgomery Gentry came on strong and was nipping at your heels.* Tightrope *hadn't done as well as previous albums and the* Steers & Stripes *album was coming at a critical juncture. How did you feel going into it?

Brooks: There was a lot of creative energy going in to that record. Mark Wright wanted to show us that he is a great producer. Galante wanted to show that Brooks & Dunn is still a viable act and he'd put us back on the map where we were two records ago. Ronnie and I obviously wanted to come in and show Joe and Mark what we could do, so everybody comes to the table wanting to be at the top of their game. Instead of in this routine of "OK, let's make another record," all of a sudden we were like, "Let's really show everybody what we can do here." Everybody was thinking that way.

Dunn: Joe was determined to show us that he could make it happen and he was behind it. What a great place to land.

Seems like there were some rumors swirling around the industry at this time.

Dunn: Other labels were starting rumors that we were breaking up, and they'd tell radio that there wasn't much going on here.

Ever any truth to any of those rumors?

Brooks: We've never felt like quitting. We have said if we can make it two more years, we'll be OK. But two years come around, and we say, if we can make it two more years... [laughs]

Dunn: When we say that, we are beat up and tired. I remember jumping up one day in South Dakota—we battled a blizzard all night long on the road—and I walked on the bus and said, "I'm quitting, I can't take it." It was just awful.

The new album,* Red Dirt Road *[due July 15], has a lot of the good-time, fun songs people expect from Brooks & Dunn, but it also feels more introspective.

Dunn: This is the most honest record we've made since *Brand New Man*. I think a lot of it is where we are in life. And I think the undercurrent that triggered this reflection is what's going on in the world. It's the first time we perceived us, as Americans, as being threatened. Once that happens and you take a quick look around and take these little snapshots of how you grew up, you go, "This isn't so bad." I think we needed that as a culture.

You've been doing the Neon Circus tour for three years now. How did you come up with the concept?

Dunn: We saw Cirque du Soleil in Vegas, and I loved the way the cast would work the crowd and I threw out the idea of coming up with ways to integrate that with a kind of a rodeo type presentation with different characters.

Brooks: Before the show started in Vegas, they had clowns that were walking the aisles and grabbing people's popcorn out of their hands, just screwing everything up. I saw that and I told Ronnie we ought to get some rodeo clowns out there and just screw with people. One thing led to another, and we have a big mess on our hands now. [laughs]

Dunn: You will be involved whether you want to or not. When you buy that ticket, just get ready to come fly, that's it.

Brooks: We set up at 3 o'clock in the afternoon, and the main stage starts at like 5:30. We have a hypnotist that hypnotizes people and the world's strongest man that does all this wild stuff. We have BMX bikers, the guys bring all their ramps and do all these types of things. There's just a whole variety of things going on, a lot of stuff for people to do and see to keep them occupied so there's no down time.

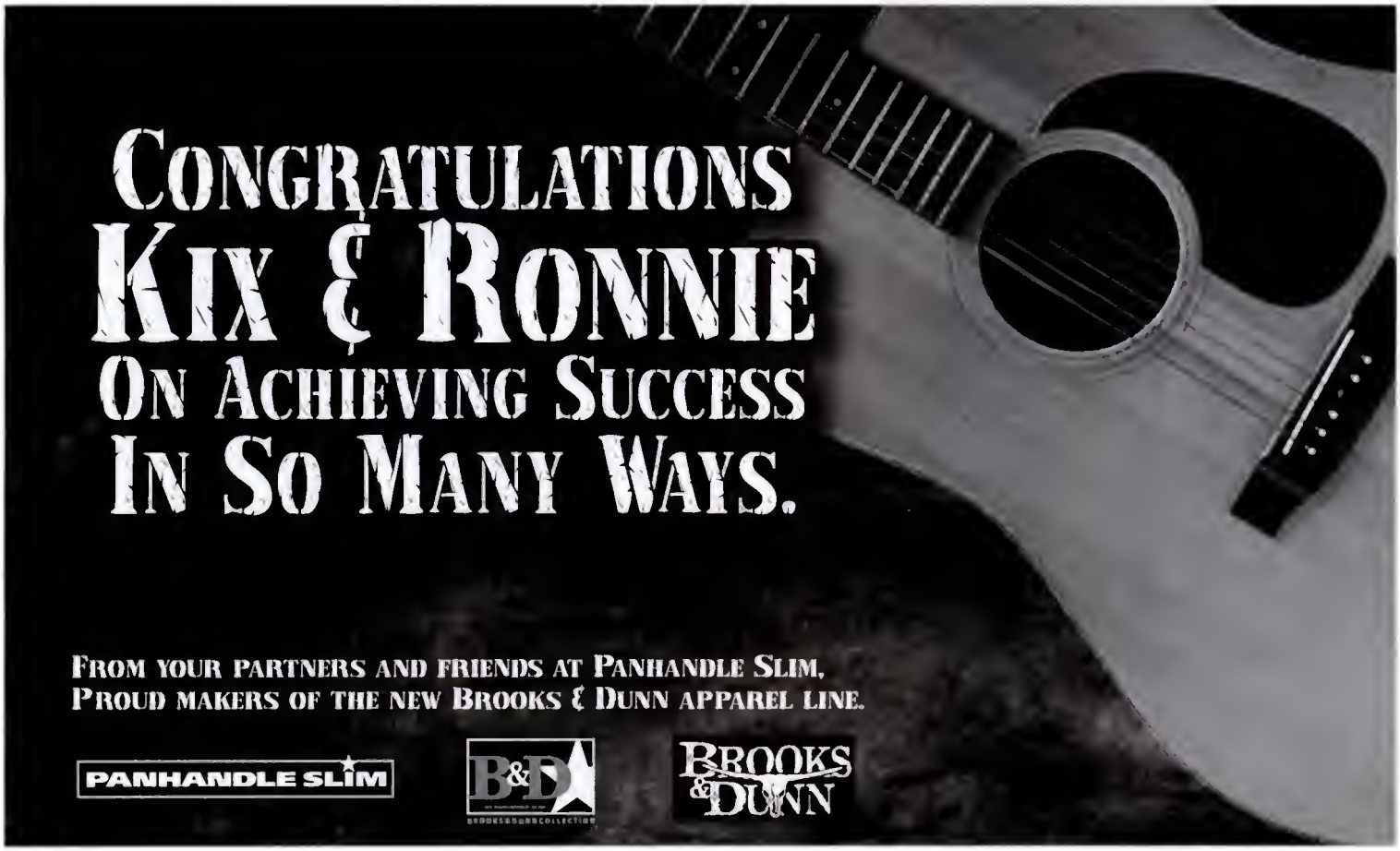
After more than a decade together, how would you describe your relationship?

Dunn: We are just like brothers, and that's good. There is an understanding. When the music is done, we go hang out and do everything we like to do and enjoy that. We aren't nearly as different in real life as we are on stage.

Brooks: The comfortable thing about our relationship is it doesn't need a lot of maintenance. That's a comfortable friendship. We can get together and have the time of our lives, whether it's hunting or whatever.

You've had an incredibly successful run and it doesn't seem to be slowing down. How much longer do you see Brooks & Dunn continuing?

Dunn: The public will dictate that. We enjoy doing this more than anything. This is it. I have enough money, but what else am I going to do, golf? I don't think so. There's nothing I like better. I'm on vacation doing what I do, nothing else compares. I'd rather be doing this. That's sick. [laughs] ■



On The Charts

THE DUO'S BIGGEST HITS

Brooks & Dunn's top album, *Borderline*, spent seven weeks at No. 1 on Top Country Albums and is one of three chart-topping discs for the duo. The act's other two No. 1 sets were *Steers & Stripes* (2001) and *Waitin' on Sundown* (1994). On the Hot Country Singles & Tracks chart, they have scored a whopping 17 No. 1 singles—making them the duo with the most No. 1 titles on the country singles chart. Additionally, they have earned 44 top-40 entries on this chart. "Ain't Nothing 'Bout You," released in 2001, is their longest-running No. 1. The track spent six weeks atop the chart.

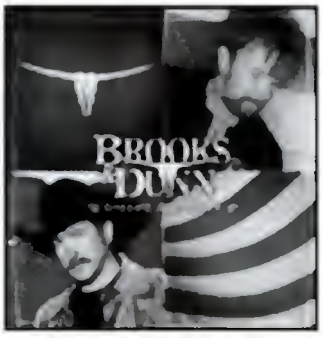
Titles on these charts are ordered by peak position on their respective chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart and then in the top 10 and/or top 40, depending on where the title peaked.

The charts were compiled by Keith Caulfield.

TOP COUNTRY ALBUMS

Rank, Title, Peak Position, Debut Date (Label)

1. ***Borderline***, No. 1, May 4, 1996 (Arista Nashville)
2. ***Steers & Stripes***, No. 1, May 5, 2001 (Arista Nashville/RLG)
3. ***Waitin' on Sundown***, No. 1, Oct. 15, 1994 (Arista)
4. ***Hard Workin' Man***, No. 2, March 13, 1993 (Arista)
5. ***The Greatest-Hits Collection***, No. 2, Oct. 4, 1997 (Arista Nashville)
6. ***Brand New Man***, No. 3, Aug. 31, 1991 (Arista)
7. ***If You See Her***, No. 4, June 20, 1998 (Arista Nashville)
8. ***Tight Rope***, No. 6, Oct. 9, 1999 (Arista Nashville/RLG)
9. ***It Won't Be Christmas Without You***, No. 12, Oct. 26, 2002 (Arista Nashville/RLG)
10. ***Super Hits***, No. 43, April 17, 1999 (Arista Nashville)



Steers & Stripes *holds the No. 1 single, "Ain't Nothing 'Bout You"*

HOT COUNTRY SINGLES & TRACKS

Rank, Title, Peak Position (Weeks on Chart), Debut Date (Label)

1. **"Ain't Nothing 'Bout You,"** No. 1 (6), Feb. 17, 2001 (Arista Nashville)
2. **"Boot Scootin' Boogie,"** No. 1 (4), May 23, 1992 (Arista)
3. **"How Long Gone,"** No. 1 (3), July 4, 1998 (Arista Nashville)
4. **"My Maria,"** No. 1 (3), April 6, 1996 (Arista)
5. **"If You See Him/If You See Her"** duet with Reba, No. 1 (2), May 2, 1998 (MCA Nashville/Arista Nashville)
6. **"My Next Broken Heart,"** No. 1 (2), Oct. 12, 1991 (Arista)
7. **"Neon Moon,"** No. 1 (2), Feb. 1, 1992 (Arista)
8. **"You're Gonna Miss Me When I'm Gone,"** No. 1 (2), June 10, 1995 (Arista)
9. **"Brand New Man,"** No. 1 (2), June 22, 1991 (Arista)
10. **"She's Not the Cheatin' Kind,"** No. 1 (2), Aug. 27, 1994 (Arista)

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HARD WORKIN' MEN
Continued from page B-2

and hear Asleep at the Wheel, David Allan Coe and people like that, and, at the same time, you go across town and hear Clapton's band sitting in and jamming at a blues or rock club."

Their two paths converged in Nashville as songwriters, with Kix enjoying some chart success via other artists and Dunn having won the national Marlboro talent contest.

FUTURE CHART-TOPPERS

"Part of [Ronnie's] winnings included 40 hours in the studio with producer Barry Beckett, and I engineered it," recalls Hendricks. "I fell in love with his voice."

Hendricks took Dunn's tapes to Tim DuBois, then head of fledgling Arista Nashville. As Hendricks and DuBois traveled to Knoxville for a Tennessee Volunteers football game, Hendricks popped in a Ronnie Dunn

tape that included three future No. 1s: "Boot Scootin' Boogie," "Neon Moon" and "She Used to Be Mine."

Meanwhile, producer Don Cook had been pitching Brooks to DuBois, who was hot to sign a duo to Arista Nashville. "That was when Allen Butler and Mike Dungan were at the label with me, and all three of us were working on it, but we couldn't find [a duo] that really excited us," says DuBois. A Brooks/Tim Mensey duo deal never worked out, so Hendricks suggested Dunn.

"I thought that was a great idea, so I took Kix and Ronnie out to lunch and introduced them," says DuBois. "I said, 'You may think I'm crazy, but you guys need to hang out and write together and see what happens.' Within three or four weeks, the first song they brought to me was 'Brand New Man,' and I pretty much offered them a deal on that."

"The first day all three of us got together," adds Cook, "we wrote a No. 1 song, so, yeah, I guess you could say there was a little chemistry there. The beautiful thing was, nobody would give us songs, so we had to write 'em ourselves. I thank God for that now."

After DuBois sealed the duo deal and Bob Titley came in as manager (Clarence Spalding joined the management team in 1993), Cook and Hendricks entered the studio to record the tracks that became *Brand New Man*. According to Brooks, DuBois "gave us all the rope that we needed to hang ourselves. That really made us feel good that he had enough faith in our ability to let us go do what we do."

The title cut topped the *Billboard* chart in September of 1991, and Brooks & Dunn never looked back. "It had a little magic dust on it," DuBois says of the project. "The more music we made, the more excited we all got about it."

Such out-of-the-gate success even caught their manager off guard.

Continued on page B-16

The Remix Of "Boot Scootin' Boogie" Got Fans Lining Up On Dance Floors Across The Country

The meteoric rise of line dancing and the dozens of country music dance clubs that sprouted up in the early '90s were in many ways propelled by country's first big remix, a dance version of Brooks & Dunn's "Boot Scootin' Boogie."

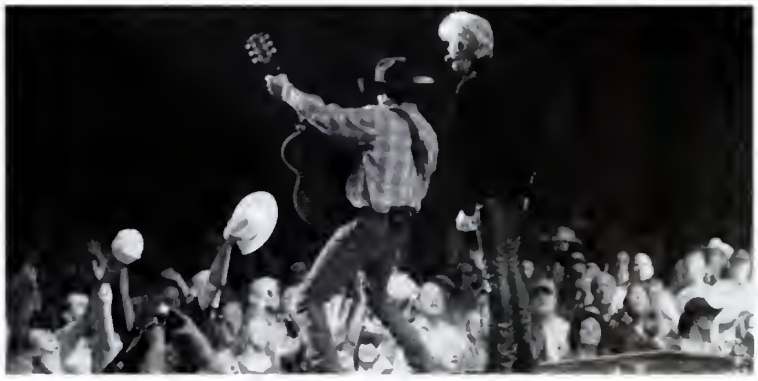
Penned by Ronnie Dunn in homage to a legendary Tulsa, Okla., watering hole, "Boot Scootin' Boogie" was the duo's fourth single. It spent four weeks at No. 1 on the Billboard country chart in the late summer of 1992. Despite its success and terpsichory subject matter, dance remixes in country music were uncharted territory. Some might say it were so for a reason.

"That [remix] started a revolution that a lot of us might have been better off without," laughs Tim DuBois, who signed Brooks & Dunn to Arista Nashville in 1991. "You know something's going on when you've got three country dance clubs in Youngstown, Ohio."

Producer Scott Hendricks came up with the notion of a country dance mix. "I had an idea to do a dance mix that was actually a little different from what we ended up with," Hendricks recalls. "I was looking for someone to let me experiment creatively with their music, and 'Boot Scootin' Boogie' was a good candidate. To their credit, Kix and Ronnie said, 'Go for it.' A lot of people wouldn't have gone out on that limb."

Engineer Brian Tankersley, a Los Angeles import to Nashville production, came up with the actual mix, Hendricks says. "He did about a minute and a half of that song, and I took it to Kix and Ronnie. They didn't know what to think, but Tim said to finish it," says Hendricks.

According to DuBois, "I'm not gonna say I thought it was a great idea, but it was the perfect song to do it with. And it started a phenomenon."



Audiences still have an overwhelming reaction to "Boot Scootin'"

Some at Arista Nashville were opposed to the idea, says Hendricks. "I'm not gonna mention any names, but somebody over at Arista said, 'This will never fly,'" he says, adding that, ultimately, the final decision went to the artists. "Kix and Ronnie signed off on it. I give them credit; it was a bold thing for them to do."

Many of the country dance clubs disappeared as quickly as they sprung up, but line dancing retains a devoted following among the hardcore, as does the song. "I've gone with other acts into places like Billy Bob's and, to this day, just as soon as that song comes on, people swarm the dance floor," notes B&D co-manager Clarence Spalding. "It was the right song at the right time."

Co-manager Bob Titley agrees that "Boot Scootin'" was the centerpiece of the early '90s country club boom but thinks other B&D records equally impacted the success of the duo's early career. "It's interesting that there has been so much focus on 'Boot Scootin'," he says. "But really, the stealth career record for them was 'Neon Moon.' We sold a quarter of a million records of the debut single, 'Brand New Man.' Then, the second single, 'My Next Broken Heart,' was a big hit at radio but had no impact on record sales.

"But with 'Neon Moon,' sales exploded," Titley continues, "and then we followed that up with 'Boot Scootin'."

And the rest, as they say, is history. —R.W.

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HARD WORKIN' MEN
Continued from page B-14

"I saw them at first as an act that would have hits at radio and sell a lot of records in the Southwest," says Titley. "Once that first album got going, it was pretty clear they were destined to be pretty strong."

The B&D writing collaboration has lasted; while the two often write separately, the title cut off their latest album, *Red Dirt Road*, is a Brooks/Dunn co-write. The song, an exuberant coming-of-age, midtempo tune, ranks up along with any song the two have ever written.

The depth of the new record gives testament to a career with legs. "As far as their durability, everybody involved is a dedicated, hard worker, from them on down," says Titley. "But, ultimately, it comes down to the music."

IN THE STUDIO

With Brooks & Dunn, work ethic melds with fun-loving spirit, which leads to good records. "They're like a couple of big kids in the studio, always wanting to have a good time," observes Mark Wright, producer of B&D's last two studio albums, along with a Christmas record. "My job, a lot of the time, is to make sure the song doesn't get screwed up by the record."

Wright says Kix and Ronnie often leave the studio with tracks and work on vocals at their respective home studios. "Vocally, they get a lot done at their houses," he says. "Ronnie will go out to the barn, and Kix has a studio in his basement."

The two are both open to a free exchange of ideas. "We're all three songwriters, and a lot of ideas get thrown back and forth," says Wright, adding that the duo is more than willing to take chances. "When you've done 11- or 12-years' worth of records, you have to start being adventurous, or you'll repeat yourself. They don't want to ever repeat themselves, and that's one of the things I love about them."

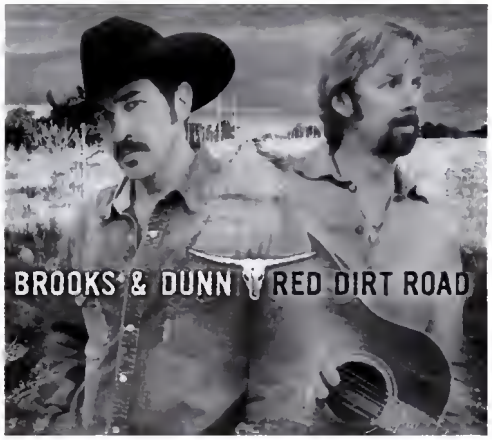
Those along for the whole ride continue to be impressed. "To watch this thing grow from an idea to an industry has been a remarkable thing," says Cook. "I was at their last club date at Toolie's in Phoenix, and it was wild. You could see that this was no club act."

PROFESSIONAL, FREE-WHEELIN'

For all their free-wheelin' persona, B&D maintain a busy schedule both on the road and off. But not too busy...

"One of the things about them that continues to impress me is their desire and work ethic, knowing they don't have to be out there doing it," says Wright. "Don't get me wrong, these guys know how to recreate. I [ask] 'em, 'You guys were only in [the studio] for two hours, what are you doing with your other 22 hours?'"

Much of that time has been spent running up and



down the highway. From the beginning, B&D have worked the road hard. "They take their job and music as seriously as anybody you'll see, but they still know how to have a good time doing it," says Rick Shipp, co-head of the William Morris Agency's Nashville office and B&D's agent since they started touring. "I truly believe if they weren't having a good time, they wouldn't be out there."

In the loosely defined managerial duties of Titley and Spalding, the latter oversees touring. It is a touring career built with care. "When I came on board [in March of 1993], they were the opening act for Reba McEntire," says Spalding. "In the fall of '93, we went out into some small markets to test the waters to see if we had enough juice to headline ourselves. We sold them all out."

While other bands may have headlined earlier, Brooks & Dunn waited until they had eight top-10 hits under their belts. "I imagine there were probably some people in town calling us fools for leaving all that money on the table," says Spalding. "But it was a group decision that, when we went out as headliners, we wanted to make sure we had the fanbase to support it. We found out we did."

Professionalism also marks the duo's touring career. "I don't think I've ever cancelled a date on them, and we're talking about well over 1,000 shows," says Shipp. "I had 'em on a run through the Southwest back in '91, and Ronnie got sick and couldn't sing. Rather than cancel a date at Billy Bob's Texas [Fort Worth], Kix sang lead. They were just 'Brooks &' that night."

Since they have been a headlining act, B&D have focused on keeping their tours consistently innovative

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and entertaining, from co-headlining treks with Reba McEntire to their multi-act Neon Circus & Wild West Show—now in its third incarnation—with more than 100 shows in the books. With top-rank support that has included Montgomery Gentry, Toby Keith, Keith Urban, Trick Pony, Dwight Yoakam and Rascal Flatts, the Neon Circus amphitheater extravaganza has turned into the country party that kicks off the summer.

AT HOME ONSTAGE

Brooks says Neon Circus is about providing a continuous good time for fans. "There's a lot of stuff for people to do and see, and then they take it in between acts and see jugglers and [we] keep people occupied so there's no down time," he says. "You can come and bring your girlfriend or kids or whoever, and you know from the time you get there that there will be something to do." Adds Dunn of the tour's sponsor and backstage camaraderie, "There's no risk when you have Coors on board. Free beer."

Owning a stage presence honed in beer joints and dancehalls, Kix and Ronnie are as at home onstage as in the studio. "They're one of the best live acts I've ever seen," says Brian O'Connell, who oversees country music for Clear Channel Entertainment (CCE), producers of Neon Circus. "With the amazing vocal talents of Ronnie and the wildness of Kix, it's like controlled chaos. They feed off the crowd. I've never seen them have an off night."

They've seldom had an off night at the box office either. Even during country music's lean years of the past decade, B&D have been a robust and consistent box-office performer, having reported nearly $130 million in concert grosses to Billboard Boxscores as headliners.

Such touring success is no accident. "They're always very conscious of the package, the sound and lights, the gags, the music, the whole thing," says Shipp. "Ronnie and Kix, their management, the crew, the band—they're all guys that know how to do their jobs and enjoy doing it."

According to Dunn, "It's a blast. Going out there and doing those shows is fun."

Kix and Ronnie are very involved in what ends up onstage. "They have a vision of what they want to project, and it's my job to put it together," says Spalding.

Touring, recording and songwriting have combined to create a career of impressive consistency. "It all comes back to their work ethic," says Spalding. "They were journeymen. They had years of playing in the clubs and surviving in this business without record deals or hits."

DOWN THE RED DIRT ROAD

As for what the future will bring to this dynamic act, it is a safe bet it won't be boring. Whether it's doing CMT's *Crossroads* with ZZ Top or coheadlining the Jackson County Fair in Jackson, Mich., in August with Sheryl Crow, Brooks & Dunn continue to push the envelope.

"Kix and Ronnie are always open to doing lots of things," says Spalding. "I wish I knew where it was going from here. Every year, we're trying to create something better, not necessarily bigger."

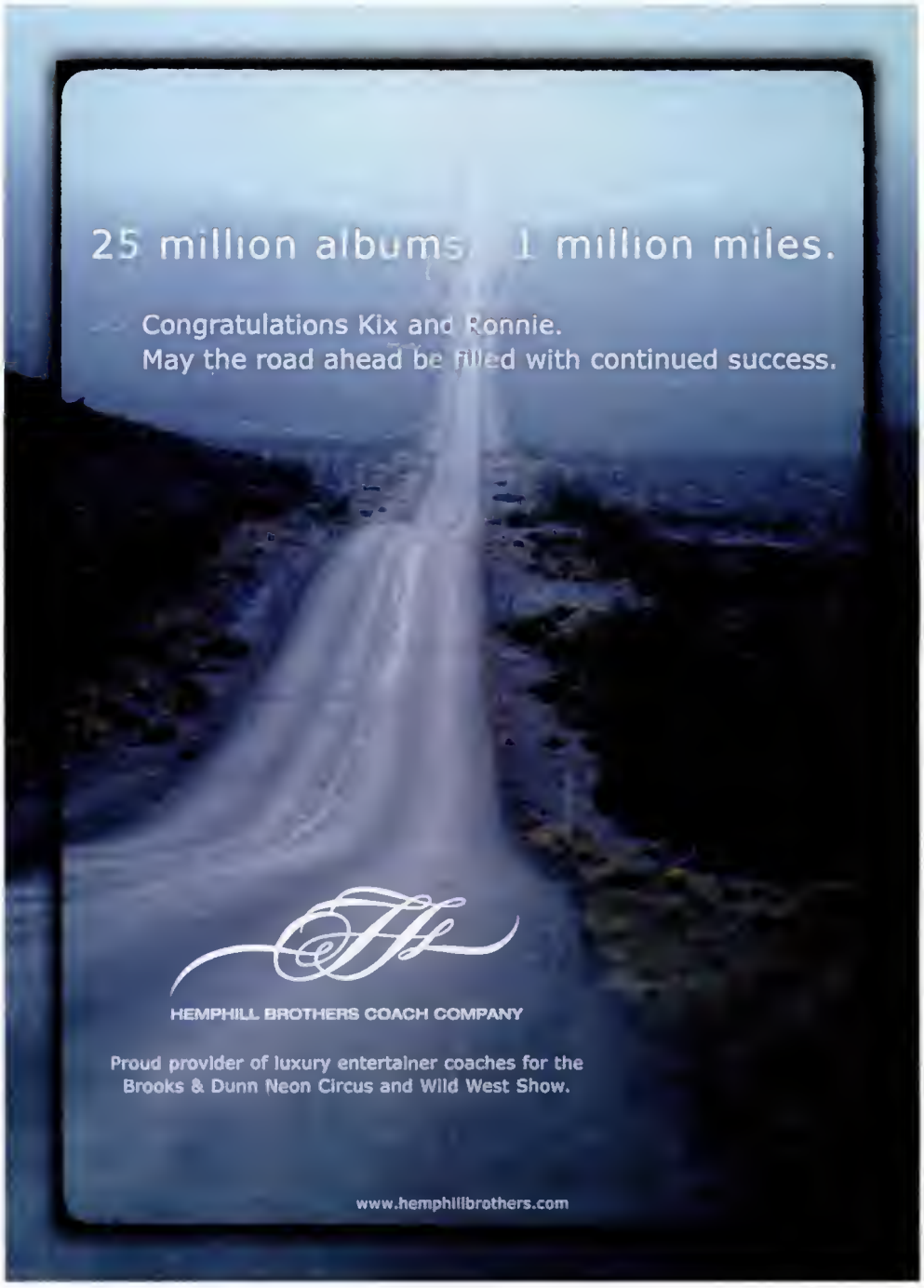
In terms of record-making, Titley has a pet project for the duo he'd like to see come to fruition. "I come out of the honky-tonk world, and a secret part of me wants to see them do a real honky-tonk record," he says.

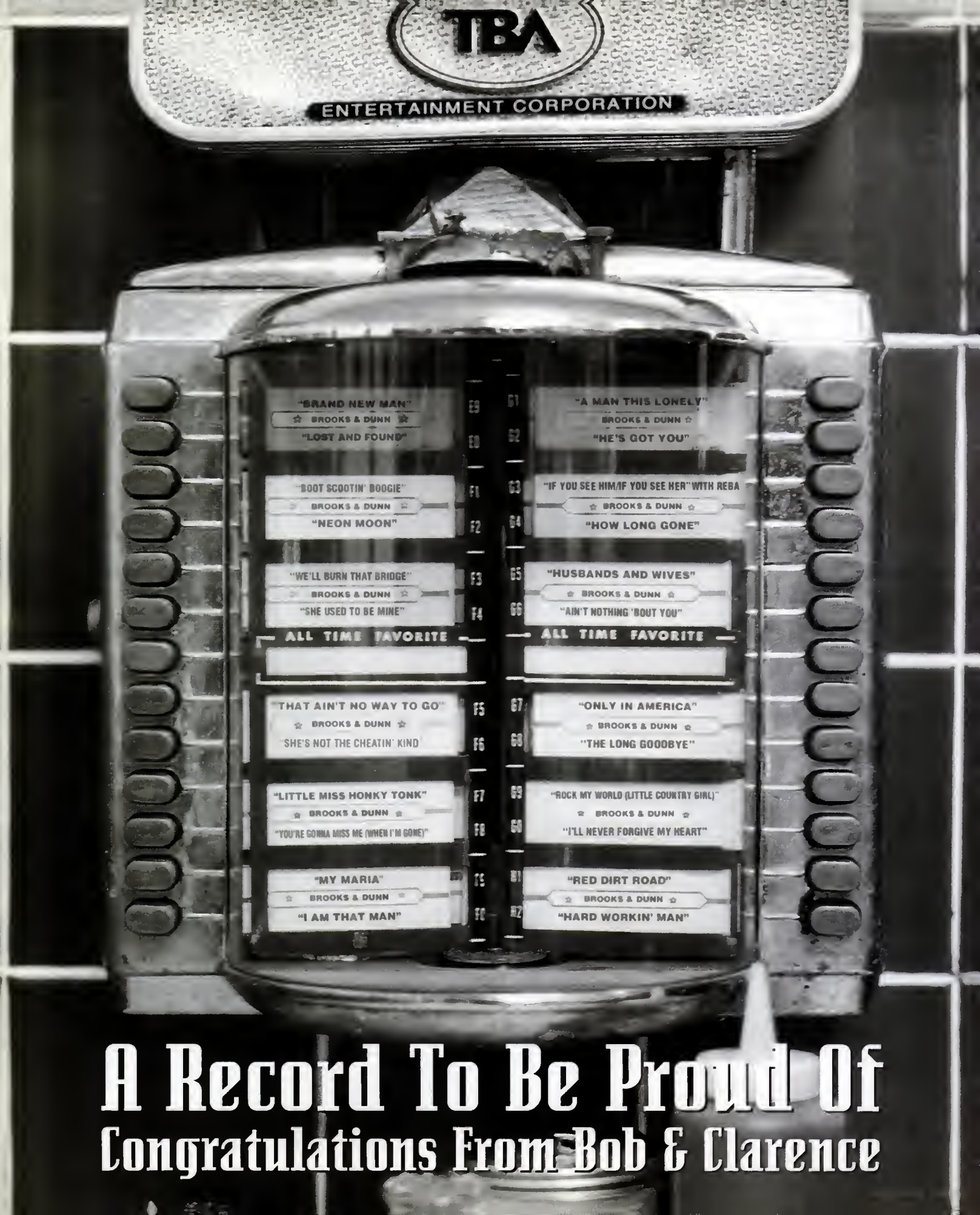
The road is always part of the plan. Spalding says the B&D camp already has 80% of 2004's touring booked. It won't be another Neon Circus outing, but rather the *Red Dirt Road* tour. "We're not going to do away with Neon Circus," he stresses. "We've just done it three years in a row. It's time to give it a rest and then bring it back in a couple of years. This year, Neon Circus travels 12 trucks and 123 people; it has been very profitable, but it's so big, we end up having to play the same places every year."

Titley takes a similar view. "A *Red Dirt Road* tour concept ties into the album well, and it fits a need. There are some valuable markets we've had to bypass on Neon Circus."

And Brooks & Dunn never want to keep going to the same places. ■

This year's Neon Circus, from left: Rascal Flatts (Jay Demarcus, Gary LeVox, Joe Don Rooney), Aaron Lines, Kix Brooks, Ronnie Dunn, Jeff Bates, Brad Paisley and Cledus T. Judd




TBA
ENTERTAINMENT CORPORATION
"BRAND NEW MAN"
BROOKS & DUNN
"LOST AND FOUND"
E9
E0
"A MAN THIS LONELY"
BROOKS & DUNN
"HE'S GOT YOU"
G1
G2
"BOOT SCOOTIN' BOOGIE"
BROOKS & DUNN
"NEON MOON"
F1
F2
"IF YOU SEE HIM/IF YOU SEE HER" WITH REBA
BROOKS & DUNN
"HOW LONG GONE"
G3
G4
"WE'LL BURN THAT BRIDGE"
BROOKS & DUNN
"SHE USED TO BE MINE"
F3
F4
"HUSBANDS AND WIVES"
BROOKS & DUNN
"AIN'T NOTHING 'BOUT YOU"
G5
G6
ALL TIME FAVORITE
ALL TIME FAVORITE
"THAT AIN'T NO WAY TO GO"
BROOKS & DUNN
"SHE'S NOT THE CHEATIN' KIND"
F5
F6
"ONLY IN AMERICA"
BROOKS & DUNN
"THE LONG GOODBYE"
G7
G8
"LITTLE MISS HONKY TONK"
BROOKS & DUNN
"YOU'RE GONNA MISS ME (WHEN I'M GONE)"
F7
F8
"ROCK MY WORLD (LITTLE COUNTRY GIRL)"
BROOKS & DUNN
"I'LL NEVER FORGIVE MY HEART"
G9
G0
"MY MARIA"
BROOKS & DUNN
"I AM THAT MAN"
"RED DIRT ROAD"
BROOKS & DUNN
"HARD WORKIN' MAN"
H1
H2
A Record To Be Proud Of
Congratulations From Bob & Clarence

JUNE 21 2003

Billboard® TOP COUNTRY ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks Ago	Artist / Imprint & Number/Distributing Label	Title	Peak Position
			NUMBER 1 / HOT SHOT DEBUT — 1 Week At Number 1		
1	NEW		LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	1
2	1	2	TOBY KEITH ▲^{2} DREAMWORKS 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
			GREATEST GAINER		
3	3	4	SHANIA TWAIN MERCURY 170314/UMGN (10.98 CD)	Up!	1
4	2	1	JO DEE MESSINA CURB 78790 (10.98 CD)	Greatest Hits	1
5	4	3	DARRYL WORLEY ● DREAMWORKS 000040/INTERSCOPE (12.98/18.98)	Have You Forgotten?	1
6	6	6	KENNY CHESNEY ▲^{2} BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
7	5	5	DIXIE CHICKS ▲^{6} MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
8	9	9	TIM MCGRAW ▲^{2} CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
9	7	7	MARTINA MCBRIDE ▲^{2} RCA 67010/RLG (12.98/18.98)	Greatest Hits	1
10	8	8	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	1
11	13	13	RANDY TRAVIS WORD-CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	8
12	10	11	KEITH URBAN ● CAPITOL 32936 (10.98/18.98)	Golden Road	3
13	11	10	JOHNNY CASH ● AMERICAN 063339*/LOST HIGHWAY (10.98 CD)	American IV: The Man Comes Around	4
14	12	12	DIAMOND RIO ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	3
15	14	15	GEORGE STRAIT ● MCA NASHVILLE 170319/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	2
16	15	19	CHRIS CAGLE CAPITOL 40616 (11.98/18.98)	Chris Cagle	1
17	16	16	JOE NICHOLS ● UNIVERSAL SOUTH 170265 (11.98/17.98) [H]	Man With A Memory	9
18	20	22	CRAIG MORGAN BROKEN BOW 77567 (13.98 CD) [H]	I Love It	18
19	19	21	MONTGOMERY GENTRY ● COLUMBIA [illegible]/SONY (12.98 EQ/17.98)	My Town	3
20	NEW		DOLLY PARTON RCA/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	20
21	17	18	JESSICA ANDREWS DREAMWORKS 450356/INTERSCOPE (12.98/18.98)	Now	4
22	18	17	ALAN JACKSON ▲^{4} ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
23	22	25	FAITH HILL ▲^{2} WARNER BROS. 48001/WRN (12.98/18.98)	Cry	1
24	24	70	ELVIS PRESLEY ▲^{3} RCA 68079*/RMG (12.98/19.98)	Elv1s: 30 #1 Hits	1
25	23	23	TOBY KEITH MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
26	24	24	ALISON KRAUSS + UNION STATION ● ROUNDER 610515 (19.98 CD)	Live	9
27	25	14	JEFF BATES RCA 67071/RLG (11.98/17.98) [H]	Rainbow Man	14
28	26	27	WILLIE NELSON LEGACY/COLUMBIA 86740/SONY (18.98 EQ CD)	The Essential Willie Nelson	24
29	22	34	GEORGE STRAIT MCA NASHVILLE 170096/UMGN (11.98 CD)	The Best Of George Strait: 20th Century Masters The Millennium Collection	5
30	NEW		DUSTY DRAKE WARNER BROS. 48051/WRN (18.98 CD) [H]	Dusty Drake	30
31	28	28	GEORGE JONES BANDIT/BNA 67053/RLG (11.98/18.98)	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told	19
32	30	31	ALABAMA RCA 67062/RLG (18.98 CD)	In The Mood: The Love Songs	1
33	35	34	RODNEY CARRINGTON CAPITOL 36579 (18.98 CD)	Nut Sack	14
34	31	33	TRACE ADKINS ● CAPITOL 30618 (10.98/17.98)	Chrome	1
35	34	32	TERRI CLARK MERCURY 170325/UMGN (11.98/18.98)	Pain To Kill	5
36	36	36	BLAKE SHELTON WARNER BROS. 48237/WRN (12.98/18.98)	The Dreamer	2
37	33	40	TOBY KEITH ▲^{2} DREAMWORKS 450297/INTERSCOPE (12.98/18.98)	Pull My Chain	1
38	38	37	NICKEL CREEK SUGAR HILL 3941 (18.98 CD)	This Side	2
39	39	41	MARK WILLS MERCURY 170313/UMGN (11.98/18.98)	Greatest Hits	16
40	32	35	VINCE GILL MCA NASHVILLE 170286/UMGN (12.98/18.98)	Next Big Thing	4
41	32	26	BILLY GILMAN EPIC 86954/SONY (12.98 EQ/18.98)	Music Through Heartsongs: Songs Based On The Poems Of Mattie J.T. Stepanek	15
42	43	42	SOUNDTRACK WARNER BROS. 48424/WRN (18.98 CD)	Blue Collar Comedy Tour: The Movie	29
43	40	38	CLEDUS T. JUDD MONUMENT 86223/SONY (8.98 EQ CD) [H]	A Six Pack Of Judd (EP)	19
44	41	39	GARY ALLAN ● MCA NASHVILLE 170201/UMGN (11.98/17.98)	Alright Guy	4
45	42	55	WILLIE NELSON & FRIENDS LOST HIGHWAY 170340/UMGN (18.98 CD)	Stars & Guitars	18
46	54	50	RHONDA VINCENT ROUNDER 610497 (18.98 CD) [H]	One Step Ahead	30
47	46	48	VARIOUS ARTISTS ● EPIC/WEA/UNIVERSAL/RLG 86920/SONY (12.98 EQ/17.98)	Totally Country Vol. 2	5
48	44	49	ALISON KRAUSS + UNION STATION ● ROUNDER 610495 (11.98/17.98)	New Favorite	3
49	50	51	GEORGE STRAIT ▲ MCA NASHVILLE 170220/UMGN (11.98/18.98)	The Road Less Traveled	1
50	49	52	DEANA CARTER ARISTA NASHVILLE 61054/RLG (11.98/18.98)	I'm Just A Girl	6
51	45	46	ROSANNE CASH CAPITOL 37757 (18.98 CD)	Rules Of Travel	16
52	29	29	LONESTAR ▲ BNA 67011/RLG (12.98/18.98)	I'm Already There	1
53	53	53	EMERSON DRIVE DREAMWORKS 450272/INTERSCOPE (8.98/14.98) [H]	Emerson Drive	13
			PACESETTER		
54	55	66	ANNE MURRAY STRAIGHTWAY 39779 (10.98/19.98)	Country Croonin'	13
55	52	45	SOUNDTRACK COLUMBIA [illegible] (12.98 EQ CD)	Nashville Star: The Finalists	25
56	51	54	LEANN RIMES ● CURB 78747 (12.98/18.98)	Twisted Angel	3
57	47	43	VARIOUS ARTISTS VANGUARD 79735 (16.98 CD)	It'll Come To You... The Songs Of John Hiatt	37
58	48	44	RICKY SKAGGS & KENTUCKY THUNDER SKAGGS FAMILY/LYRIC STREET 901004/HOLLYWOOD (18.98 CD) [H]	Live At The Charleston Music Hall	32
59	56	70	LINDA RONSTADT ELEKTRA 76109/RHINO (17.98 CD)	The Very Best Of Linda Ronstadt	19
60	62	71	GARTH BROOKS ▲^{3} CAPITOL 31330 (10.98/18.98)	Scarecrow	1
61	58	62	VARIOUS ARTISTS ● BNA 67043/RLG (12.98/17.98)	Totally Country	2
62	65	63	BLAKE SHELTON ● WARNER BROS. 24731/WRN (11.98/17.98)	Blake Shelton	3
63	61	61	VARIOUS ARTISTS MADACY CHRISTIAN 1423/MADACY (12.98 CD)	Country Gospel	56
64	63	59	MARCEL MERCURY 170303/UMGN (10.98/12.98)	You, Me And The Windshield	48
65	66	56	THE OAK RIDGE BOYS SPRING HILL 21042/WARNER BROS. (14.98 CD)	Colors	56
66	70	67	VARIOUS ARTISTS MADACY 1424 (13.98 CD)	Best Of Country	63
67	NEW		LARRY THE CABLE GUY ARK 21 810078 (18.98 CD)	Lord, I Apologize	67
68	64	68	BILLY RAY CYRUS MERCURY 170105/UMGN (12.98 CD)	The Best Of Billy Ray Cyrus: 20th Century Masters The Millennium Collection	59
69	72	—	VARIOUS ARTISTS UTV 064091/UME (18.98 CD)	Pure Country Classics: The #1 Hits	37
70	NEW		THE CHIEFTAINS RCA VICTOR 63971/AAL (12.98/18.98)	Down The Old Plank Road/The Nashville Sessions	24
71	57	65	PHIL VASSAR ARISTA NASHVILLE 67077/RLG (11.98/17.98)	American Child	4
72	64	73	JOHNNY CASH LEGACY/COLUMBIA 86290/SONY (17.98 EQ/24.98)	The Essential Johnny Cash	29
73	60	60	TRICK PONY WARNER BROS. 48236/WRN (12.98/18.98)	On A Mission	13
74	59	57	TIM WILSON CAPITOL 37086 (17.98 CD)	Super Bad Sounds Of The '70s	57
75	NEW		VARIOUS ARTISTS BMG SPECIAL PRODUCTS 18800/TIME LIFE (18.98 CD)	Classic Country: Road Songs	74

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △^{2} Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21 2003

Billboard® TOP COUNTRY CATALOG ALBUMS™

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist / Imprint & Number/Distributing Label	Title	Total Chart Wks
		NUMBER 1 — 5 Weeks At Number 1		
1	1	KENNY CHESNEY ▲ BNA 67976/RLG (12.98/18.98)	Greatest Hits	141
2	2	RASCAL FLATTS ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts	157
3	3	TIM MCGRAW ▲ CURB 77978 (12.98/18.98)	Greatest Hits	133
4	6	SOUNDTRACK ▲ [illegible]	O Brother, Where Art Thou?	131
5	5	DIXIE CHICKS ◆ MONUMENT 68195/SONY (10.98 EQ/17.98) [H]	Wide Open Spaces	280
6	4	SHANIA TWAIN ◆^{18} MERCURY 536003/UMGN (12.98/18.98)	Come On Over	292
7	7	JOHNNY CASH ▲ LEGACY/COLUMBIA 69739/SONY (7.98 EQ/11.98)	16 Biggest Hits	218
8	9	WILLIE NELSON ▲ LEGACY/COLUMBIA 69322/SONY (7.98 EQ/11.98)	16 Biggest Hits	248
9	8	DIXIE CHICKS ◆ MONUMENT 69678/SONY (12.98 EQ/18.98)	Fly	197
10	10	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852/RLG (12.98/18.98)	The Greatest Hits Collection	299
11	11	ALAN JACKSON ▲^{5} ARISTA NASHVILLE 18801/RLG (12.98/18.98)	The Greatest Hits Collection	398
12	12	HANK WILLIAMS JR. ▲^{4} CURB 77638 (5.98/11.98)	Greatest Hits, Vol. 1	462
13	16	PATSY CLINE ▲^{9} MCA NASHVILLE 320012/UMGN (6.98/11.98)	12 Greatest Hits	784
14	17	HANK WILLIAMS ● MERCURY 538029/UMGN (7.98/11.98)	20 Of Hank Williams Greatest Hits	116
15	18	JOHN DENVER MADACY 4780 (5.98/9.98)	The Best Of John Denver	251
16	15	FAITH HILL ▲ WARNER BROS. [illegible]	Breathe	187
17	14	TIM MCGRAW ▲ CURB 78711 (12.98/18.98)	Set This Circus Down	111
18	—	GARTH BROOKS ◆^{15} CAPITOL 97424 (19.98/26.98)	Double Live	197
19	13	TOBY KEITH ▲ MERCURY 558962/UMGN (11.98/17.98)	Greatest Hits Volume One	236
20	19	SOUNDTRACK ▲^{3} CURB 78703 (11.98/17.98)	Coyote Ugly	149
21	20	BRAD PAISLEY ▲ ARISTA NASHVILLE 67008/RLG (11.98/18.98)	Part II	106
22	21	BROOKS & DUNN ▲ ARISTA NASHVILLE 67003/RLG (12.98/18.98)	Steers & Stripes	107
23	—	GEORGE JONES ● LEGACY/EPIC 66318/SONY (7.98 EQ/11.98)	16 Biggest Hits	124
24	—	ROY ORBISON LEGACY/MONUMENT 69738/SONY (7.98 EQ/11.98)	16 Biggest Hits	64
25	22	THE JUDDS ● CURB 77965 (7.98/11.98)	Number One Hits	146

JUNE 21 2003

Billboard® HOT COUNTRY™ SINGLES & TRACKS

Airplay monitored by Nielsen Broadcast Data Systems

THIS WEEK	LAST WEEK	2 WKS. AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			NUMBER 1 — 2 Weeks At Number 1		
1	1	3	**BEER FOR MY HORSES** J.STROUD,T.KEITH (T.KEITH,S.EMERICK)	**Toby Keith Duet With Willie Nelson** ● DREAMWORKS 450766	1
2	2	6	**MY FRONT PORCH LOOKING IN** B.HUFF (R.MCDONALD,F.MYERS,D.PFRIMMER)	**Lonestar** BNA ALBUM CUT	2
3	3	4	**LOVE YOU OUT LOUD** M.BRIGHT,M.WILLIAMS (RASCAL FLATTS,B.JAMES,J.WILSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	3
4	4	1	**I BELIEVE** M.D.CLUTE (S.EWING,D.KEES)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	1
5	7	9	**STAY GONE** C.LINDSEY,J.STROUD (J.WAYNE,B.KIRSCH)	**Jimmy Wayne** ● ● DREAMWORKS 000345	5
6	5	2	**THREE WOODEN CROSSES** K.LEHNING (D.JOHNSON,K.WILLIAMS)	**Randy Travis** WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	1
7	10	11	**SPEED** B.CHANCEY (J.STEELE,C.WALLIN)	**Montgomery Gentry** ● ● COLUMBIA 79884	7
8	9	12	**ALMOST HOME** C.MORGAN,P.O'DONNELL (C.MORGAN,K.K.PHILLIPS)	**Craig Morgan** BROKEN BOW ALBUM CUT	8
9	11	14	**RED DIRT ROAD** K.BROOKS,R.DUNN,M.WRIGHT (K.BROOKS,R.DUNN)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	9
10	13	13	**THE LOVE SONG** K.BEARD,S.HENDRICKS (J.BATES,K.BEARD,C.BEATHARD)	**Jeff Bates** RCA ALBUM CUT	10
11	15	19	**CELEBRITY** F.ROGERS (B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	11
12	14	20	**FOREVER AND FOR ALWAYS** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY ALBUM CUT	12
13	17	16	**TELL ME SOMETHING BAD ABOUT TULSA** T.BROWN,G.STRAIT (R.LANE)	**George Strait** ● MCA NASHVILLE 000095	13
14	6	5	**WHAT A BEAUTIFUL DAY** R.WRIGHT (C.CAGLE,M.POWELL)	**Chris Cagle** CAPITOL ALBUM CUT	4
15	8	7	**RAINING ON SUNDAY** D.HUFF,A.URBAN (D.BROWN,R.FOSTER)	**Keith Urban** CAPITOL ALBUM CUT	3
16	12	8	**HAVE YOU FORGOTTEN?** F.ROGERS,J.STROUD (D.WORLEY,W.VARBLE)	**Darryl Worley** ● DREAMWORKS 000063	1
17	16	17	**THE TRUTH ABOUT MEN** B.J.WALKER,JR. (T.JOHNSON,R.LEE,P.OVERSTREET)	**Tracy Byrd** RCA ALBUM CUT	16
18	20	21	**99.9% SURE (I'VE NEVER BEEN HERE BEFORE)** L.REYNOLDS (B.AUSTIN,G.BARNHILL)	**Brice McComas** LYRIC STREET ALBUM CUT	18
19	19	15	**BIG STAR** N.WILSON,B.CANNON,K.CHESNEY (D.SMITH)	**Kenny Chesney** BNA ALBUM CUT	2
20	22	23	**WHAT THE WORLD NEEDS** ◄ AIRPOWER ► D.HUFF,WYNONNA (M.LAMAR,B.JAMES)	**Wynonna** ASYLUM-CURB ALBUM CUT	20
21	21	22	**THEN THEY DO** S.HENDRICKS,T.BRUCE (J.COLLINS,S.RUSH)	**Trace Adkins** CAPITOL ALBUM CUT	21
22	24	28	**NO SHOES, NO SHIRT, NO PROBLEMS** N.WILSON,B.CANNON,K.CHESNEY (C.BEATHARD)	**Kenny Chesney** BNA ALBUM CUT	22
23	23	24	**BACKSEAT OF A GREYHOUND BUS** S.EVANS,P.WORLEY (C.LINDSEY,H.LINDSEY,A.MAYO,T.VERGES)	**Sara Evans** RCA ALBUM CUT	23
24	29	35	**REAL GOOD MAN** B.GALLIMORE,T.MCGRAW,D.SMITH (R.RUTHERFORD,B.TEREN)	**Tim McGraw** CURB ALBUM CUT	24
25	25	25	**A FEW QUESTIONS** J.RITCHEY,C.WALKER (P.MOORE,R.SCOTT,A.WHEELER)	**Clay Walker** RCA ALBUM CUT	25
26	27	30	**WHAT WAS I THINKIN'** B.BEAVERS (D.RUTHAN,B.BEAVERS,D.BENTLEY)	**Dierks Bentley** ● CAPITOL 77963	26
27	26	26	**ONE LAST TIME** B.CRAIN,C.SCHLEICHER,P.WORLEY (P.J.MATTHEWS,K.K.PHILLIPS)	**Dusty Drake** ● WARNER BROS. 19861/WRN	26
28	31	31	**SHE ONLY SMOKES WHEN SHE DRINKS** B.ROWAN (C.HARRINGTON,T.MARTIN,T.NICHOLS)	**Joe Nichols** ● UNIVERSAL SOUTH 000157	28
29	28	32	**HELP POUR OUT THE RAIN (LACEY'S SONG)** C.BLACK (B.JEWELL)	**Buddy Jewell** ● COLUMBIA 79985	28
30	30	27	**LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS)** L.MILLER (A.DALLEY,L.T.MILLER,B.BAKER)	**Amy Dalley** CURB ALBUM CUT	27
			HOT SHOT DEBUT		
31			**IT'S FIVE O'CLOCK SOMEWHERE** K.STEGALL (J.BROWN,D.ROLLINS)	**Alan Jackson & Jimmy Buffett** ARISTA NASHVILLE ALBUM CUT	31
32	32	29	**WHEN YOU THINK OF ME** C.LINDSEY,M.WILLS (T.VERGES,B.JAMES)	**Mark Wills** ● MERCURY 172367	29
33	34	34	**THREE MISSISSIPPI** B.GALLIMORE (H.LINDSEY,T.VERGES,A.NGELO)	**Terri Clark** ● ● MERCURY 172262	33
34	33	33	**SOMEDAY** V.GILL (V.GILL,R.MARO)	**Vince Gill** ● MCA NASHVILLE 000123	33
35	35	36	**HEAVY LIFTIN'** B.BRADDOCK (R.RUTHERFORD,B.M.ROBERT,B.TEREN)	**Blake Shelton** WARNER BROS. ALBUM CUT/WRN	35
36	37	38	**ONLY GOD (COULD STOP ME LOVING YOU)** J.KING,J.STROUD,R.MARX (R.J.LANGE)	**Emerson Drive** ● DREAMWORKS 450788	36
37	36	37	**YOU'RE STILL HERE** B.GALLIMORE,F.HILL (A.MAYO,M.BENG)	**Faith Hill** WARNER BROS. ALBUM CUT/WRN	36
38	38	40	**I'M JUST A GIRL** D.CARTER,B.HUFF (D.CARTER,B.MANN)	**Deana Carter** ARISTA NASHVILLE ALBUM CUT	38
39	39	39	**WALK A LITTLE STRAIGHTER** C.CHAMBERLAIN (B.CURRINGTON,C.CHAMBERLAIN,C.BEATHARD)	**Billy Currington** ● MERCURY 800587	39
40	41	41	**I CAN'T BE YOUR FRIEND** J.BALDINI,C.DINAPOLI,T.RUSHLOW (R.CLAWSON,B.CRISLER)	**Rushlow** LYRIC STREET ALBUM CUT	40
41	43	46	**DAYS LIKE THIS** C.LINDSEY (R.PROCTOR,D.BLACKMAN)	**Rachel Proctor** BNA ALBUM CUT	41
42	42	43	**THIS FAR GONE** J.HANSON,G.DROMAN (M.NESLER,T.MARTIN)	**Jennifer Hanson** CAPITOL ALBUM CUT	42
43	40	42	**LOVE CHANGES EVERYTHING** C.FARREN (A.LINES,C.FARREN)	**Aaron Lines** RCA ALBUM CUT	40
44	45	49	**WAVE ON WAVE** D.MORRIS,T.BROWN (P.GREEN,D.NEUHAUSER,J.POLLARD)	**Pat Green** REPUBLIC ALBUM CUT/UNIVERSAL SOUTH	44
45	44	48	**IT DOESN'T MEAN I DON'T LOVE YOU** B.ROWAN (B.PINSON,T.WILLMON,J.SPILLMAN)	**McHayes** ● ● UNIVERSAL SOUTH 000329	44
46	46	50	**EVERY LITTLE THING** K.STEGALL (J.O'NEAL,R.DEAN,S.TILLIS)	**Jamie O'Neal** ● MERCURY 000584	46
47	60	58	**WHO WOULDN'T WANNA BE ME** K.URBAN (M.POWELL,K.URBAN)	**Keith Urban** CAPITOL ALBUM CUT	47
48	54	—	**STREETS OF HEAVEN** D.HUFF,J.BALDINI (S.AUSTIN,P.DUNCAN,A.KASHA)	**Sherrie Austin** BROKEN BOW ALBUM CUT	48
49			**THIS ONE'S FOR THE GIRLS** M.MCBRIDE,P.WORLEY (C.LINDSEY,H.LINDSEY,A.MAYO)	**Martina McBride** RCA ALBUM CUT	49
50	51	59	**GODSPEED (SWEET DREAMS)** DIXIE CHICKS (L.MAINES,R.FOSTER)	**Dixie Chicks** MONUMENT ALBUM CUT/EMN	50
51	50	57	**LONG BLACK TRAIN** M.WRIGHT,F.ROGERS (J.TURNER)	**Josh Turner** MCA NASHVILLE ALBUM CUT	50
52			**THE BACK OF YOUR HAND** P.ANDERSON (G.L.HENRY)	**Dwight Yoakam** AUDIUM ALBUM CUT	52
53	49	54	**I'M MISSING YOU** K.ROGERS,J.GUESS,J.CHEMAY (B.KIRSCH,S.WARINER)	**Kenny Rogers** DREAMCATCHER ALBUM CUT	49
54	57	—	**I CAN ONLY IMAGINE** D.JOHNSON,M.LLOYD,M.CURB (B.MILLARD)	**Jeff Carson** ASYLUM-CURB ALBUM CUT	54
55	52	53	**FOUR-WHEEL DRIVE** S.HENDRICKS,J.M.MONTGOMERY (K.HARRIS)	**John Michael Montgomery** WARNER BROS. ALBUM CUT/WRN	52
56	53	—	**LOVIN' ALL NIGHT** E.GRODY,JR. (R.CROWELL)	**Patty Loveless** EPIC ALBUM CUT/EMN	53
57			**CAN YOU HEAR ME WHEN I TALK TO YOU** J.HARNEN (J.HARNEN,R.MANWILLER)	**Ashley Gearing** LYRIC STREET ALBUM CUT	57
58			**IN MY DREAMS** R.MALO (R.TREVINO,R.MALO,A.MILLER)	**Rick Trevino** WARNER BROS. ALBUM CUT/WRN	58
59	47	47	**SUDDENLY** D.CHILD,P.AMATO,G.PAGANI (D.CHILD,A.CARLSSON)	**LeAnn Rimes** ASYLUM-CURB ALBUM & SOUNDTRACK CUT	43
60			**HONESTY (WRITE ME A LIST)** T.HEWITT,R.ATKINS (D.KENT,P.CLEMENTS)	**Rodney Atkins** CURB ALBUM CUT	60

● Records showing an increase in detections over the previous week, regardless of chart movement. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' radio track service. 148 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. (C) CD Single available (D) DVD Single available (M) CD Maxi-Single available (S) Cassette Single available (T) Vinyl Maxi-Single available (V) Vinyl Single available (X) Cassette Maxi-Single available. © 2003, VNU Business Media, Inc. All rights reserved

JUNE 21 2003

Billboard® TOP BLUEGRASS ALBUMS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
		NUMBER 1 — 31 Weeks At Number 1	
1	1	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610535	**Live**
2	2	**NICKEL CREEK** SUGAR HILL 3941	**This Side**
3	5	**RHONDA VINCENT** ROUNDER 610437 [H]	**One Step Ahead**
4	3	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610495	**New Favorite**
5	4	**RICKY SKAGGS & KENTUCKY THUNDER** SKAGGS FAMILY/LYRIC STREET 80304/HOLLYWOOD [H]	**Live At The Charleston Music Hall**
6	6	**VARIOUS ARTISTS** WALT DISNEY 860303	**O Mickey, Where Art Thou?: The Voices Of Bluegrass Sing The Best Of Disney**
7	7	**VARIOUS ARTISTS** MADACY CHRISTIAN 3243 MADACY	**Best Of Bluegrass Gospel**
8	8	**THE NITTY GRITTY DIRT BAND** CAPITOL 48377	**Will The Circle Be Unbroken, Volume III**
9	9	**VARIOUS ARTISTS** UNIVERSAL SPECIAL PRODUCTS 18781/TIME LIFE	**Time-Life's Treasury Of Bluegrass**
10	12	**PATTY LOVELESS** EPIC 86651/SONY	**Mountain Soul**
11	11	**MIKE MARSHALL & CHRIS THILE** SUGAR HILL 3967	**Into The Cauldron**
12	13	**DOLLY PARTON** BLUE EYE 3946/SUGAR HILL	**Halos & Horns**
13	14	**VARIOUS ARTISTS** KING 318	**Legends Of The Fiddle: 20 Bluegrass Classics**
14		**VARIOUS ARTISTS** CMH 8002	**The Fantastic Pickin' On Series: Bluegrass**
15		**VARIOUS ARTISTS** TIME LIFE 18861	**The Time-Life Treasury Of Bluegrass: America's Music**

JUNE 21 2003

Billboard® TOP COUNTRY SINGLES SALES™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	Artist
		NUMBER 1 — 30 Weeks At Number 1	
1	1	**PICTURE** ● UNIVERSAL SOUTH 172274	**Kid Rock Featuring Allison Moorer**
2	—	**HELP POUR OUT THE RAIN (LACEY'S SONG)** COLUMBIA 79985/SONY	**Buddy Jewell**
3	2	**STAY GONE** DREAMWORKS 000345/INTERSCOPE	**Jimmy Wayne**
4	4	**WHAT WAS I THINKIN'** CAPITOL 77963	**Dierks Bentley**
5	3	**LAND5LIDE** MONUMENT/COLUMBIA 79957/CRG	**Dixie Chicks**
6	5	**SPEED** COLUMBIA 79884/SONY	**Montgomery Gentry**
7	6	**GOD BLESS THE USA** CURB 73128	**Lee Greenwood**
8	8	**LOVE WON'T LET ME** EPIC 79985/SONY	**Tammy Cochran**
9	7	**IT DOESN'T MEAN I DON'T LOVE YOU** UNIVERSAL SOUTH 000329	**McHayes**
10	10	**CAN'T FIGHT THE MOONLIGHT** ● CURB 73115	**LeAnn Rimes**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units or 25,000 units for DVD single (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum), with multimillion titles indicated by a numeral following the symbol. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

ALBUMS

Edited by Michael Paoletta

POP

▶ SARAH BRIGHTMAN
Harem
PRODUCER: Frank Peterson
Angel 37180
RELEASE DATE: June 10
The concept behind *Harem* is blending Middle Eastern melodies and rhythms with Western dance-tinged pop—something Ofra Haza, and even Sting, already achieved with more ingenuity and dancefloor credibility. But Brightman's soprano voice is what's unique here. While she lacks the power to sell several tracks, her breathy delivery is certainly easy on the ears. She's at her best putting subtle spins on such old chestnuts as "What a Wonderful World" and "Stranger in Paradise." She occasionally hits her stride in her Middle Eastern milieu: "Mysterious Days" is potent and original, and "The Journey Home" (by Indian film composer A.R. Rahman) displays intriguing melody lines. Iraqi singer Kadim Al Sahir joins Brightman on "The War Is Over Now"—a smart move with solid results, but one that leaves listeners wondering why similar creative decisions aren't apparent elsewhere on the set.—***WH***

MINIBAR
Fly Below the Radar
PRODUCERS: Dusty Wakeman, Raml Jaffee, Greg Richling, Sid Jordan
Foodchain 0008
RELEASE DATE: June 10
This transplanted U.K.-to-L.A. quartet, which released one fine album on Universal two years ago, steps back into the fray with a tuneful effort. Minibar is often lumped in with its hometown's country-rock posse, but its current work owes more to '60s psychedelia than it does to Gram Parsons. Fronted by principal writers Simon Perry and Sid Jordan, the band displays solid songcraft, and it plays with a muscularity not heard in its earlier work. "It Is What It Is," "Unstoppable," "Fragile," and the countrified "Martha" are among the most propitious tracks for rock and modern rock radio. The set includes a bonus EP, which features a cover of the Smiths' "Ask," among other tracks.—***CM***

NATACHA ATLAS
Something Dangerous
PRODUCERS: various
Mantra/Beggars Group MNTCD 1035
RELEASE DATE: June 3
Internationally renowned for her multiethnic sound, Natacha Atlas seamlessly melds authentic Indo-Arabic musical forms with a mélange of North African and contemporary Western musical influences (including R&B, dancehall, and electronic) on her fifth solo album. Her distinct vocals have appeared on various collaborative projects, including works by composer David Arnold, Transglobal Underground, Jah Wobble, and Cheb i Sabbah. Similarly, *Something Dangerous* finds Atlas working with an assemblage of acclaimed world musicians, programmers, and guest vocalists. The set is a cross-continental musical celebration that is rich with songs (in Hindi and English) that are equally mystical, transcendent, and ingeniously contemporary. The sensuous midtempo "Simple Heart" (featuring Sinéad O'Connor) and the melodic title track (featuring Princess Julianna) best encapsulate Atlas' ambitious multi-genre vision. Although musically dense at times, *Something Dangerous* is a bold and accessible endeavor.—***CR***

DANCE/ELECTRONIC

WANDA DEE
The Goddess Is Here!
PRODUCER: Giuseppe D.
G.E.R.L. 713
RELEASE DATE: June 3
Wanda Dee once worked with British rave group the KLF. For some, this will mean something, while others will simply yawn. Whatever camp you find yourself in, one thing is certain: *The Goddess Is Here!* lacks luster and excitement. Too often, Dee and producer Giuseppe D. simply go through the motions on one too many remakes ("Slave to the Rhythm" and "Controversy," among others). Cover versions of "I Ain't Been Licked" (featuring Freda Payne) and "Don't Leave Me This Way" (featuring Loleatta Holloway) retain none of the verve or emotion of the classic versions (by Diana Ross and Thelma Houston, respectively). If Dee is truly a "goddess," she needs to work up more of a sweat next time around.—***MP***

COUNTRY

▶ GEORGE STRAIT
Honkytonkville
PRODUCER: Tony Brown, George Strait
MCA 02422
RELEASE DATE: June 10
As talented, traditionally minded singers sprout like weeds in Nashville, George Strait sings from the heart of Texas with class and style on his 31st MCA release. Refreshingly retro, the record lives up to its billing from the opening mega-twang of "She Used to Say That to Me" and the swaying, fiddle-laced title cut. The ballads are killer: "Look Who's Back From Town," "Heaven's Missing an Angel," "Cowboys Like Us," and "Tell Me Something Bad About Tulsa." Strait can also crank up the tempo with ease, as on "I Found Jesus on the Jailhouse Floor" and the likably goofy "Honk if You Honky Tonk." As on the gentle closer, "My Infinite Love," Strait keeps it simple throughout; the result is a superb addition to a remarkable catalog.—***RW***

LATIN

▶ JIMENA
Jimena
PRODUCERS: various
Crescent Moon 70449
RELEASE DATE: June 3
She's young, blond, and has an unusual name. But Jimena may become a well-known moniker if she delivers on the promise that comes when a talented Mexico City-based singer teams with such big-name producers as Emilio Estefan Jr. and his Miami-based Crescent Moon label. This 14-track debut is marked by innovative and surprisingly energetic arrangements featuring *vallenato* accordions, vocal overdubs, and prevalent violins. There's the now-standard multi-format song, "Maldita Ignorancia," which comes in *ranchera*, pop, *cumbia*, and *norteño* flavors. Dance fans will warm up to the high-spirited cumbia "No Rueges" and country-rock "Cara Dura." While her dulcet vocals recall those of *grupero* diva Emily, Jimena can also croon like Gloria Estefan (the pop-bolero "Y Llegaste Tú"). Radio-friendly stuff, for sure. It remains to be seen how Jimena will be received by grupero fans.—***RB***

WORLD

★ LOOP GURU
Bathtime With Loop Guru
PRODUCERS: Jamuud & Saam
Hypnotic CLP 1294
RELEASE DATE: June 10
When the instrumental credits listed in the CD booklet include "quantum physics," "insect manipulation," and "luminous wetlook," you know you're in for an unusual listening experience. But the abnormal is *de rigueur* for British ethno-techno group Loop Guru. *Bathtime With Loop Guru* follows the sample-happy grooves and stolen themes of previous Guru outings. The band, now reduced to a duo of Jamuud & Saam (aka Dave Muddyman and Sam Dodson, respectively), freely samples sitars and mellotrons, Kraftwerk rhythms, and gamelan cycles—all collaged onto delirious, dub-trippy grooves. Loop Guru really would've been happy as a '60s psychedelic band, hanging out between Frank Zappa and Pink Floyd, but forged a few years too late. Yet, it has adapted to the technology and tone of the day, mixing sly humor into its most chilled and sensual album to date.—***JD***

CHRISTIAN

★ JILL PARR
Orbit
PRODUCER: Brian Hardin
Christian Records 2497330052
RELEASE DATE: June 3
A Michigan native who has taken up residence in Nashville, Jill Parr has a strong, supple voice that is adept at delivering lush AC ballads and frisky, uptempo pop. An impressive debut, *Orbit* features songs that explore faith from a variety of angles—from questioning and confusion to surrender and peace. Power ballads "This I Know" and "Feel the Scars," as well as an engaging cover of Sting's "If I Ever Lose My Faith in You," are especially noteworthy. Though Parr didn't write any of the songs, she brings a confessional, vulnerable quality to each vocal performance.—***DEP***

(Continued on page 40)

E S S E N T I A L S

METALLICA
St. Anger
PRODUCER: Bob Rock
Elektra 62853
RELEASE DATE: June 5
While it occurred during the course of several years, it seems as if Metallica lost its might, aura, and credibility overnight. That's partly because with each new album, the band makes it harder for us to recall when it was the most creative, venomous metal act on the planet. Sadly, *St. Anger* (the No. 1 album on The Billboard 200 this issue) at one point finds the once-supremely-cool James Hetfield delivering wince-worthy, post-Layne Staley vocals more appropriate for the 14-year-old fan who attended an . . . *And Justice for All* concert rather than that tour's *über*-ferocious master of ceremonies. Too-often accidentally comical, *St. Anger* (rushed to retail five days early, see story, page 7) is a throwaway that finds these one-time pioneers sounding old and sorely in need of a new direction.—***WO***

ANNIE LENNOX
Bare
PRODUCERS: Stephen Lipson, Andy Wright
J Records 82876-52350
RELEASE DATE: June 10
Bare is Annie Lennox's first set of solo, self-penned material since her 1992 debut album, *Diva*. (*Medusa*, issued in 1995, was a collection of covers.) It showcases a woman who is collecting her thoughts following a loss. (Lennox and documentary filmmaker Uri Fruchtmann recently divorced.) Universal themes of adoration, loneliness, depression, hope,

and healing abound. The bittersweet, electro-charged lead single, "Pavement Cracks," is about seeing the light at the end of a darkened tunnel. Conversely, "The Hurting Time" finds the artist at one of life's lowest points. By the album's closer, "Oh God," Lennox is awaiting tomorrow's sun—knowing it will come. Mature and very elegant, *Bare* is one of the year's best albums.—***MP***

STEELY DAN
Everything Must Go
PRODUCERS: Walter Becker, Donald Fagen
Reprise 48435
RELEASE DATE: June 10
While it didn't reach the heights of the group's '70s glories, Steely Dan's 2000 comeback album, *Two Against Nature*, struck enough of a nerve with the listening public to help it win the 2001 Grammy Award for album of the year. Not much has changed on *Everything Must Go*, particularly the trademark incongruity between lyrical content and the supporting funky jazz-rock musical backdrops. Narrators find themselves stalked by psychotic women ("Lunch With Gina"), indulging in psychedelic drugs ("Slang of Ages," marking Walter Becker's first Steely Dan lead vocal), and roasting in misery in the hot sun ("Blues Beach"). Ultimately, *Everything Must Go* is thin on the one commodity usually so plentiful in the band's oeuvre: tunes that make a real lasting impression.—***JC***

CONTRIBUTORS: Bradley Bambarger, Ramiro Burr, Jonathan Cohen, John Dilliberto, Gordon Ely, Deborah Evans Price, Steven Graybow, Rashaun Hall, Wayne Hoffman, Chris Morris, Wes Orshoski, Michael Paoletta, Craig Roseberry, Chuck Taylor, Christa L. Titus, Ray Waddell. ESSENTIALS: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. All albums commercially available in the U.S. are eligible. Send album review copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

(Continued from page 39)

GOSPEL

LEE WILLIAMS & THE SPIRITUAL QC'S
Right on Time
PRODUCER: Jerry Peters
MCG 7029
RELEASE DATE: June 3
After two decades of toiling in near-anonymity, Lee Williams & the Spiritual QC's burst out of their hometown of Tupelo, Miss., in 1997. Between its first two albums, the group took a huge step toward reintroducing the masses to the seminal art form of the gospel quartet. This new album will surely build on that momentum. *Right on Time* spotlights all-original material that could alternately wake the dead and warm the coldest heart. The title track is a relentless rocker. "Jesus Made a Way" is pumping gospel/R&B with an irresistible Stax/Volt soul groove, while "I've Found a Friend" is a stirring, bluesy ballad. Williams and crew continue to roll on, rock solid.—***GE***

JAZZ

▶ **DAVID SANBORN**
timeagain
PRODUCER: Stewart Levine
Verve 065578
RELEASE DATE: June 3
With this disc, Sanborn breaks out of the contemporary jazz mold in a big way. There is nary a sequenced rhythm or clichéd melody to be found here—just inviting, largely acoustic settings that allow the saxophonist plenty of improvisational opportunities. Sanborn takes liberties in arranging such songs as Stevie Wonder's "Isn't She Lovely," embellishing the well-worn melodies with his own rhythmic and melodic ideas, while three original compositions add an extra dose of Sanborn's own tuneful persona. The biggest revelation, however, is how dynamic Sanborn sounds when bereft of the contemporary settings he has explored for so long, as his improvisations gently toy with an ever-changing array of thoughtful lines.—***SG***

NEW AGE

★ **ALEX DE GRASSI**
Now and Then: Folk Songs for the 21st Century
PRODUCER: Alex de Grassi
33rd St. 3317
RELEASE DATE: June 10
Alex de Grassi's years as one of Windham Hill's signature artists made him an icon of finger-style guitar playing, both for his musicianship and compositions. On *Now and Then*, he goes into his childhood music box to pull out folk songs from the early part of America's history. "Swing Low Sweet Chariot," "St. James Infirmary," and even "Shortnin' Bread" populate this CD like an old Burl Ives record—but de Grassi isn't Burl Ives. These chestnuts are launch pads for a deceptively complex and intricate instrumental recording. Just when you think it's going to be a skillful but rote run-through of songs you were sick of hearing as a child, de Grassi takes off in a new direction, where vintage Americana turns into Middle Eastern scales, reggae grooves, and minimalist meditations. De Grassi takes "Oh Susanna" to places she's never been before.—***JD***

CLASSICAL

CHRISTOPHER O'RILEY
True Love Waits—Christopher O'Riley Plays Radiohead
PRODUCER: Da-Hong Seetoo
Odyssey/Sony Classical SK 87321
RELEASE DATE: June 10
Jazz piano star Brad Mehldau recorded instrumental versions of a few Radiohead songs long before Chris O'Riley, who is a fine classical pianist, based a whole album on them. More to the point, Mehldau's improvisational élan enabled him to use the undeniably lovely Radiohead melodies as a mere starting point for elaboration, much as he would with a Gershwin tune. Bound to the printed page of his transcriptions, O'Riley's renditions can come across with a faintly new-age vibe, despite his bell-like tone and subtle touch. Radiohead fans will hear this music—sans the sound of the band and Thom Yorke's lyrical voice—as little better than Muzak; newcomers may be forgiven for wondering how an avant-rock band's material could have so little edge. Mehldau never misleads. Despite his best intentions, O'Riley does.—***BB***

VITAL REISSUES

QUEENSRŸCHE
Revolution Calling
REISSUE PRODUCER: David Tedds
ORIGINAL PRODUCERS: various
EMI 7243-5-51672
RELEASE DATE: June 10
With founding member Chris DeGarmo recently rejoining progressive metal band Queensrÿche in the studio, EMI's reissuing of the group's first seven studio albums in this slim boxed set is perfectly timed. This queen's ransom yields rare live and studio cuts (a dramatic cover of "Scarborough Fair," an acoustic take on "The Killing Words"). Twenty years after self-releasing its self-titled debut, the ever-evolving group endures. The conceptual opus *Operation: Mindcrime* is Queensrÿche's signature piece, but the gothic leanings of *Rage for Order*, the slick metal crunch of *Empire*, and the richly textured *Promised Land* make for catalog standouts. And *Hear in the Now Frontier*—which was not critically well-received—still warrants another listen with an open mind. This well-executed collection includes photos, liner notes, and the exclusive CD-ROM game *Promised Land*.—***CLT***

Billboard.com

Also reviewed online this week:

- Testors, *Complete Recordings 1976-1979* (Swami)
- Grandaddy, *Sumday* (V2)
- Yonder Mountain String Band, *Old Hands* (Frog Pad)

SINGLES

Edited by Chuck Taylor

POP

NICK LACHEY Shut Up (3:04)
PRODUCER: the Matrix
WRITERS: L. Christy, S. Spock, G. Edwards, N. Lachey
PUBLISHERS: various
Universal 20958 (CD promo)
In its day, 98° was the No. 3 boy band, behind giants 'N Sync and Backstreet Boys. Nick Lachey held the group's lead—in terms of vocals, star presence, and sex appeal. Now married to fellow youth idol Jessica Simpson, there's little doubt that Lachey is ready to put boyhood memories in the scrapbook and step ahead, à la Justin Timberlake. He wrote and produced uptempo pop finger-thumper "Shut Up" with hot hit machine the Matrix, coming up with a funky party anthem that conjures '70s soul to fervent effect. Radio will be a mean battle, since most pop stations value image over substance these days—but Lachey's appealing "Shut Up" will silence those who don't believe he's got the goods to remain focused in the spotlight.—***CT***

R&B

▶ **LIL JON & THE EAST SIDE BOYZ FEATURING YING YANG TWINS**
Get Low (4:15)
PRODUCER: Lil Jon
WRITERS: J. Smith, S. Norris, E. Jackson, D. Holmes
PUBLISHERS: various
TVT 2376 (CD promo)
Lil Jon & the East Side Boyz team with Ying Yang Twins, TVT's new act, for their latest single. And like previous releases, "Get Low" is a party banger. Jon, who also serves as the track's producer, brings his trademark gruff edge to the infectious hook. For their part, Ying Yang's D-Roc and Kaine each serve up a Southern-fried verse thick with tales of late nights at the strip club. The result is another crunked-up affair that will make any Atlanta native spin. Lil Jon & the East Side Boyz's current set, *Kings of Crunk*, was recently certified gold. Singles like "Get Low" are the reason why.—***RH***

COUNTRY

▶ **GARY ALLAN Tough Little Boys (3:51)**
PRODUCERS: Mark Wright, Gary Allan
WRITERS: D. Sampson, H. Allen
PUBLISHERS: EMI April/Sea Gayle, ASCAP; Coburn, BMI
MCA 02389 (CD promo)
Gary Allan has staked a strong claim on country radio with sultry ballads and self-assured honky-tonk numbers, but here he takes an unexpected turn with a sweet, sensitive homage to the emotions behind fatherhood. Penned by Don Sampson and Harley Allen, the lyric says, "When tough little boys grow up to be dads/They turn into big babies again." The song recounts how a father feels watching his child learn to walk, start school, and get married and how the false bravado of childhood gives way to myriad parental emotions. Allan turns in a tender, thoughtful performance that wrings every drop of emotion from the song without schmaltz. "Daddy" songs have always fared well at country radio; this is no exception.—***DEP***

ESSENTIALS

MYA My Love Is Like . . . Wo (3:29)
PRODUCERS: Missy Elliott, CKB
WRITERS: M. Elliott, C. Bereal, K. Bereal
PUBLISHERS: Mass Confusion/WB/C Son/Wet Ink Red, ASCAP; Black Soul Connection/Wet Ink Blue, BMI
A&M 602498079096 (CD promo)
The doe-eyed girl next door is proving to be quite a versatile performer, with a decidedly vampish performance in the movie *Chicago* and new imaging that redresses Mya as a sexy and certain young woman. The first single from forthcoming *Moodring*, due July 22, is a playfully coy call to arms for the singer's more tactile attributes, from her love, her kiss, and her touch to her sex, ass, and body—all of which "are like wo." Get it? An appropriately hip-swaying beat swirls around the vocal, courtesy of ever-hitworthy producer Missy Elliott. This is the record that will propel Mya to the A-list among today's pop/R&B icons; throughout the song, she delivers womanly strength and sass with a knowing wink. *Moodring* sounds like a perfect fit.—***CT***

DEUCE PROJECT Stone Cold (3:56)
PRODUCERS: the Berman Brothers
WRITERS: M. van Dyke, J. McMillan
PUBLISHERS: EMI Germany/Edition Michel Van Der Klugt/EMI Blackwood, BMI
Maverick 48329 (CD promo)
The majority of new rock acts in the 2000s are corporate-stamped to sound precisely like whomever was topping the radio charts six months previous. That's why it's a pleasant surprise to spin "Stone Cold" from Maverick duo Deuce Project, which delivers the seemingly impossible: individuality. Pretty-boy lead singer Josh McMillan and acoustic guitarist Noah Pearce—boyhood friends from Austin since age 8—have a fresh, magnetic single, meshing crafty Brit pop with lush orchestral drama, à la the Verve's modern classic "Bitter Sweet Symphony." The Berman Brothers, best-known in the U.S. for launching dance siren Amber, deserve quite a nod for reinventing themselves here and daring to steer these guys on a course that waves the glory flag high. At last, music worth *buying* in 2003.—***CT***

ROCK

DAVID GRAY Caroline (3:37)
PRODUCERS: Gray/McClune/Polson
WRITER: D. Gray
PUBLISHER: Chrysalis Music, ASCAP
ATO/Iht/RCA RDJ 52846 (CD promo)
"Caroline" makes perfect sense as the next single from David Gray's *A New Day at Midnight* disc. Musically, it employs the same formula as Gray's breakthrough smash, "Babylon"—electronic elements strewn across his acoustic guitar strumming. Yet, it's quite unlikely that the light, midtempo track will do much for Gray: Like so many cuts on *New Day*, "Caroline" (which is remixed here) is dull, and his yearning-to-be-close-to-you lyric—although touching—isn't nearly as magnetic as those found throughout the stunning *White Ladder* album. For something more satisfying and substantial, check out the *New Day* cuts "Freedom" and "Be Mine."—***WO***

AC

▶ **DARYL HALL & JOHN OATES Man on a Mission (3:44)**
PRODUCERS: Daryl Hall, T-Bone Wolk, Brian Rawling, Mark Taylor
WRITERS: D. Hall, J. Oates, P. Barry, S. Torch
PUBLISHERS: Careers/BMG/Hot Cha, BMI; Rive Droit Music
U-Watch Records (CD promo)
Amazing! Hall & Oates are three for three, as the third release from current album *Do It for Love* scores on the AC chart, following the No. 1 title track and "Forever for You." And with good reason: "Man on a Mission" is another seamless slice of soulful pop glory, beaming with sunny beats and an immediately inviting melody. Again, Daryl and John sound as inspired as any newbie act hungry for its first taste of success. To be able to rally with work this good 30 years in is quite a rarity. To have radio notice on top of that is nothing short of a phenomenon.—***CT***

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Koch signs up Sony for Canadian distribution

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Has Henley turned his back on record retailers?

ALICIA KEYS IS AMONG THE ARTISTS WHO HAVE MADE AN APPEARANCE AT BEAT STREET

The Beat Goes On

Celebrity Clientele, Niche Catalog Keep R&B/Hip-Hop Retailer Viable

BY JACLYN MARINESE

NEW YORK—The hip and the famous and a strong selection of used and hard-to-find records are helping Beat Street Records not only to beat the economic downturn but also to launch a new business.

The store is using its reputation as a favored shopping destination for some of the industry's biggest DJs and hip-hop artists to work its way into the label business.

The Brooklyn, N.Y.-based retailer launched a record label under the same name in January.

TAPPING CONNECTIONS

Beat Street is owned by the three Jemal brothers: Gary, 31; Ricky, 33; and Fred, 36. The store spans the length of a city block and is the self-proclaimed largest record store in Brooklyn.

It caters to a host of DJs, MCs, musicians, and celebrity regulars by promoting their music in-store, and it's using those connections to move into the record business.

Beat Street is financing the label independently. Gary sees it as an opportunity for the business to diversify its revenue base.

FROM LEFT: GARY, RICKY, AND FRED JEMAL

The imprint launched in January and is housed in the offices at the back of the store. It is distributing label catalog independently.

As a means to recruit talent, Gary—who acts as the label's head—and A&R man DJ Sickamore plan to hold a 32-MC open mic battle in the coming weeks.

The event will be hosted by such DJs as Clark Kent, Clue, and Camillo and will be held at the store.

The label is currently working with two Brooklyn-based acts: Bedford-Stuyvesant-born Northstar and Crown Heights lyricist Angelous.

Sickamore says the label will not limit itself to Brooklyn artists, but such talent is a natural fit for Beat Street.

To promote its artists, the label will release a Beat Street mix tape, mixed by Sickamore.

Most of the label's production so far is by France-based group Get Large Productions.

BUILDING A FRANCHISE

As for the store, used and hard-to-find original records are its speciality.

The retailer has generated credibility for its label among tastemakers and music fans by carrying early singles from the likes of the Notorious B.I.G. and Jay-Z, who promoted their music at the shop before they won major-label support.

Beat Street's top sellers are in line with the *Billboard* charts. Current

(Continued on page 42)

Look, Listen & Play: AOL Plugs Content At Retail

BY TRUDI M. ROSENBLUM

NEW YORK—AOL is expanding the promotion of its popular music and movies programming beyond the Web and into retail stores.

The move is an effort to create greater consumer interest in its Internet service.

AOL is plugging its entertainment offerings in 6,000 retail locations—including Circuit City, Blockbuster, CompUSA, and Gateway—with an eight-week promotional campaign designed to lure new subscribers.

The move comes as AOL faces slowing subscriber growth for its dial-up Internet service and struggles to attract consumers to its broadband service.

The campaign, called Look, Listen & Play, showcases the AOL content premier features First Look, First Listen, First View, and First Play.

The First franchise enables AOL members to preview upcoming albums and singles (First Listen), movies (First Look), music videos (First View), and videogames (First Play) ahead of other media outlets.

The exclusive content appears on AOL 48 hours before it is available anywhere else.

Each store participating in the Look, Listen & Play initiative carries 6-foot-high AOL merchandising displays with entertainment photos, descriptions of the programs, and free AOL sign-up discs with 1,045 trial hours.

In addition, a video highlight reel explaining AOL's programming is shown on monitors throughout the stores.

Vanilla Coke is sponsoring the promotion. Its logo is used in all programming.

While AOL executives acknowledge that it is difficult to tell whether the First programs draw new subscribers, the company is hoping that a high profile for the franchise will help drive business.

In some cases, AOL is already drawing consumer traffic in the millions with such programming.

The company says the premiere of the Christina Aguilera track "Infatuation" garnered 1.98 million streams in a single day and that the bow of Britney Spears' "Boys" drew 1.35 million streams in one day.

The program is also proving successful in reaching an older demographic.

Fleetwood Mac's "Peacekeeper" generated 886,000 listens in one day and 1.1 million listens in two days, AOL reports.

AOL programming coinciding with the Look, Listen & Play campaign includes First Listens of songs by Beyoncé Knowles, Jewel, Pink, Annie Lennox, and Michelle Branch.

AOL is also looking to plug the entertainment programming features Sessions@AOL, Broadband Rocks, and Listening Parties.

The challenge is in transforming features that have been used as a customer retention tool into a selling point for the service, AOL executives say.

Bill Wilson, GM of AOL Music/VP of AOL Entertainment, says, "Our tracking studies have shown that for members who are interacting with these programs, their satisfaction with AOL has increased by double digits."

Summer Is The Time To 'Get The Blues' Again

The NARM Classical/Jazz Issue Forum and the Blues Music Assn., the blues trade group, will release their second CD blues sampler, *Get the Blues 2*, July 8. Ryko Distribution will handle the package.

The sampler is retail-priced at only $1.98. It will include tracks by recent W.C. Handy Awards winner **Shemekia Copeland**, **the Blind Boys of Alabama**, **Kim Wilson**, **Ronnie Earl**, and the late grand masters **Howlin' Wolf** and **Muddy Waters**.

The indie labels represented on *Get the Blues 2* include Alligator, M.C., Severn, Yellow Dog, Tone-Cool, Stony Plain, and Blind Pig.

The first *Get the Blues* collection, released last year, boasted a similar blow-out price and potent lineup. The compilation was one of the major blues sales successes of 2002. It sold more than 87,000 units, according to Nielsen SoundScan, and reached No. 4 on the *Billboard* year-end Top Blues Albums chart.

Proceeds from the sampler's sales benefit the NARM Scholarship Foundation.

The new collection is especially timely: Congress has passed a resolution deeming 2003 "the year of the blues," and director **Martin Scorsese's** forthcoming PBS series should considerably heighten the profile of the genre.

KOCH

HOOKING UP: Koch Entertainment (Canada) and Koch Vision have signed fulfillment deals with Sony Music Canada. Sony will take over warehousing, shipping, invoicing, and collections for the two firms—which are divisions of Port Washington, N.Y.-based Koch Entertainment Distribution—effective Aug. 1.

Toronto-based Koch (Canada) will still employ a 40-member staff to handle sales and marketing for its distributed audio and video lines.

Explaining the move, Koch chairman **Michael Koch** says, "We have become too big in Canada to continue servicing the Canadian marketplace from Port Washington, but not big enough to warrant our own Canadian distribution center."

The Indies

By Chris Morris
cmorris@billboard.com

SYLVIAN HITS THE INDIE ROAD: Add the name of singer/songwriter **David Sylvian** to the list of veteran performers who have established their own indie labels.

Sylvian, who spent 22 years as a Virgin Records artist, has launched Samadhi Sound, which he will mostly distribute direct to retail. He will also make the recordings available through his Web site, davidsylvian.com.

The first offering from the imprint, *Blemish*, is scheduled for release June 24. Cut primarily as a solo recording at the musician's New Hampshire home studio, the album also includes three collaborations between Sylvian and English guitar experimentalist **Derek Bailey**.

Orders for Samadhi product are being taken by Los Angeles-based **Amy Priore**, who previously ran the West Coast office of Discipline Global (the imprint operated by longtime Sylvian collaborator **Robert Fripp**). Priore can be contacted at 213-386-3900.

NICE THREADS: Ubiquity Records continues a cross-merchandising push-and-pull with some new summer additions to its apparel line, which will be marketed with a free mini-CD featuring its artists.

The San Francisco-based indie is putting 10 new streetwear designs on the market; the designs spin off the label's electronica, Afro-Cuban, and old-school jazz and R&B offerings. The summer mini-CD includes tracks by **Leroy & the Drivers**, **Nobody**, **John Arnold**, and label mainstay **Greyboy**.

INTO THE DVD FRAY: Burnside Distribution in Portland, Ore., has joined the ranks of audio distributors handling DVD product.

Burnside's late-June book includes several nonexclusive music-related titles from Vestopol and Music Video Distributors; so far, the only exclusive title is Category 5 Films' *The Last Days of the Hate Bombs*, a feature about the farewell tour of the Orlando, Fla., garage band.

Burnside VP **Bill McNally** says the firm is seeking other exclusive DVD titles.

Additional reporting by Larry LeBlanc in Toronto.

The Beat Goes On

Continued from page 41

best sellers include Jay-Z, Fabolous, and 50 Cent.

Of the day 50 Cent's *Get Rich or Die Tryin'* hit the streets, Gary says, "As long as we've been in business, there's nothing that ever sold like that, except the day when Biggie died.

"That was the busiest day in Beat Street history . . . we ordered 14,000 pieces and sold out."

Hip-hop accounts for 40% of the store's 5,000-plus vinyl titles; reggae accounts for 30%, R&B 20%, and classics and breakbeats 10%.

Beat Street's inventory of 3,000 CD titles is broken down into mostly hip-hop and R&B, with some reggae, classics, and a small pop section.

It also carries an array of DJ-related equipment, films, posters, and magazines in its 12,000-square-foot retail space on Fulton Avenue.

The store's Web site, established in 1995, accounts for 10% of its business.

The average price of a CD is $15.99—a markup ranging from 15%-20%. Vinyl albums are also about $15.99, carrying a markup of between 25% and 30%.

CELEBRITY SCENE

Phife Dog from a Tribe Called Quest, actor/comedian Chris Rock, and actress Annabella Sciorra have been spotted shopping there.

It is also common to find some of the industry's biggest-name DJs checking out the merchandise on the store's $50,000 sound system.

According to the Jemals, DJ Funk Master Flex recently dropped $3,000 on vinyl at the store. (That's after getting his discount.)

Other top DJs—including Tony Touch, Clark Kent, Biz Markie, Clue, Camillo, Roc Raider, Craig-G., and Spinderella—are among the clientele.

"I can't think of another store whose impact compares to that of Beat Street on the hip-hop DJs in New York and throughout the world," says DJ Mister Cee of R&B/hip-hop WQHT New York (Hot 97). He was once known as Big Daddy Kane's DJ, as well as one of the early proponents of Notorious B.I.G.

Mister Cee describes Beat Street as a supermarket for urban music and vinyl.

A native of the Bedford-Stuyvesant neighborhood in New York, Mister Cee started shopping at Beat Street in 1989. He says the store has helped many DJs' careers by pushing their mix tapes, including his own. "It was the first store to sell my 120-minute mix tapes. That led to more people hearing about me."

Artists who have made in-store appearances for record releases at Beat Street include Lil' Kim, Alicia Keys, Sean Paul, Red Man, Ghostface Killah, Carl Thomas, Capone-N-Noreaga, Erick Sermon, and the late Aaliyah.

Jay-Z did an in-store in 1996 before his first album, *Reasonable Doubt*. Foxy Brown filmed the video for her song "B.K. Anthem" in front of the store, and MTV often uses the location in its video countdown programming.

Keys made a particularly memorable appearance.

"She would not leave; she was here for so many hours," Gary recalls. "She kissed everybody hello, and when they told her she had to go, she said, 'These are my fans, and I'm staying until everyone gets their autograph.' "

FAMILY BUSINESS

The Jemals grew up in Asbury Park, N.J. They spent their spare time working for their cousins' electronics store, Discount House of Sound, which was also on Fulton Avenue.

That original 500-square-foot store opened in 1981. It carried mainly electronics, with a small section of house and freestyle cassettes and 45s.

Four relocations later, the store finally settled at 349 Fulton Ave., adopting the Beat Street name in 1984, after the film.

The Jemal brothers were more interested in the music side of the business. They took over Beat Street in 1990 with the intention of transforming it into a music-only store.

"When we were old enough," Fred says, "we gave [our cousins] $3,000, and they gave us the store. We had to work to pay them back for a year, but we tripled their numbers within the first year."

Soon, hip-hop started taking off. The brothers began to phase out the house music while building on hip-hop, R&B, and reggae.

"We're not a Tower Records or a Virgin," Fred says. "But we try to special-order a lot of titles that you wouldn't see at Virgin."

Sales rose steadily until 2000, when business started to taper off. "Business hasn't been the same since [Sept. 11, 2001]," Gary admits.

He says it is hard to say whether the growing digital market has affected sales, but street bootlegging has clearly hurt.

"This business is not a profitable business at all. We never really got into it for money," Fred says. "We just loved it, and we got into it because we enjoy it."

UMVD Restructures; Eagles Fly Exclusively

Retail Track™

By Ed Christman
echristman@billboard.com

The majors' distribution companies continue to be restructured as they contend with the consolidating account base.

While I was on vacation the week of June 9, Universal Music & Video Distribution (UMVD) became the fourth major in less than a year to implement dramatic changes. Prior to the UMVD move, EMI Recorded Music North America, the Warner Music Group, and Sony Music Entertainment had all changed distribution heads and restructured their distribution operations.

UMVD's sales staff is now divided into three channels of trade, rather than the previous regional branch structure. The mass merchants/big-box retailers will be headed by **Shane Maidy**, who joins the company as VP from outside the music industry. National music specialty chains will be headed by senior VP of sales **Mike Gillespie**. Local independents/regional music chains will be overseen by three regional directors.

Rich Grobecker, previously the Boston regional director, will oversee the East and Detroit. **David Cline**, who oversaw the Los Angeles office, will be in charge of the West, Minnesota, and Chicago. **Larry Howell** of the Dallas office will oversee the South and the rest of the Midwest. All five report to senior VP of sales **Mike Davis**, who in turn reports to UMVD executive VP **Jim Weatherson**.

The other regional directors have been reassigned or—as in the cases of **Mike Jones** in New York and **Denise Willis** in Atlanta—have left the company. In other changes, **Mike Greene**, the senior VP who oversaw the 11 regional directors, has been reassigned within distribution to run sales for catalog, classics and jazz, and associated labels.

Weatherson tells Retail Track, "The restructuring came as a result of looking at where the business is now and where it's headed. No offices are closing. We are committed to having a full staff presence in each market."

An internal UMVD memo explaining the changes notes that the top 12 accounts constitute 82% of all UMVD business but that tastemaker retail store accounts would still be key to the health of the overall business.

"We are absolutely committed to all three channels," Weatherson says.

In addition to salespeople, each of the 11 offices will house marketing staffers, overseen by a marketing director. The marketing directors continue to report to senior VP of marketing and artist development **Cliff O'Sullivan**. As part of the changes, the marketing staff will also direct efforts to reach consumers wherever they are, with the goal of driving them to stores to create sales for UMVD product, Weatherson adds.

SOLO FLIGHT: Best Buy continues to be the music industry's marketing powerhouse. In its latest coup, it has captured a one-month exclusive window in selling the **Eagles'** "Hole in the World" DVD single. But as can be expected, other retailers are none too happy with the move.

In an open letter to **Don Henley** and the Eagles, 54 independent stores and regional chains question that decision in light of the stances Henley has taken as a founder of the Recording Artists' Coalition and a leading advocate for artists' rights.

The letter asks how Henley can "rail against the consolidation of power in the radio industry and amongst large record labels" and then let one of the biggest retailers have an exclusive on the Eagles. "We respectfully ask," the letter continues, "where has your integrity and sense of fairness gone?"

The letter also pointed out that the strategy would force Eagles fans to search for the single instead of being able to purchase it wherever they chose.

The single, which Best Buy is selling for $6.99, contains two discs: a CD single of "Hole in the World" and a DVD with a video single and outtakes from the video and the band's Farewell I tour. Best Buy gets it for four weeks through July 10. Its Musicland and the Future Shop subsidiaries join in during the last three weeks. It then becomes available to all retail through Bayside Distribution.

Irving Azoff, manager of the Eagles, was unavailable for comment. But a letter he sent to retailers in response explains that he made the decision without input from the band. Further, he said that the Eagles are trying to forge new ground by not putting their music out through the majors. Azoff said he is a "part-time, one-man" label and needs Best Buy's financial and marketing clout to let fans know the song is available.

RIAA Certifications For May

Following are the May Recording Industry Assn. of America certifications of album shipments:

MULTI-PLATINUM ALBUMS

Elton John, *Greatest Hits*, Island/Mercury, 16 million.

Steve Miller Band, *Greatest Hits 1974-1978*, Capitol, 13 million.

Alan Jackson, *Drive*, Arista Nashville, 4 million.

Johnny Cash, *Johnny Cash at San Quentin*, Columbia, 3 million.

Johnny Cash, *Johnny Cash at Folsom Prison*, Columbia, 3 million.

John Mayer, *Room for Squares*, Aware/Columbia, 3 million.

Nine Inch Nails, *Pretty Hate Machine*, TVT, 3 million.

LSG, *LSG*, Elektra, 2 million.

Linkin Park, *Meteora*, Warner Bros., 2 million.

R. Kelly, *Chocolate Factory*, Jive/Zomba, 2 million.

PLATINUM ALBUMS (1 million units)

Jimmy Buffett, *Meet Me in Margaritaville: Jimmy Buffett the Ultimate Collection*, Mailboat/MCA/UME, his eighth.

Eric Johnson, *Ah Via Musicom*, Capitol, his first.

Godsmack, *Faceless*, Republic/Universal Records, its third.

Kirk Franklin, *The Rebirth of Kirk Franklin*, Gospo Centric, his fifth.

R. Kelly, *Chocolate Factory*, Jive/Zomba, his fifth.

Kelly Clarkson, *Thankful*, RCA Records, her first.

Various artists, *Wow Gospel 1999*, Verity.

Linkin Park, *Meteora*, Warner Bros., its third.

Johnny Cash, *Super Hits*, Columbia, his seventh.

Johnny Cash, *His Greatest Hits, Vol. 2*, Columbia, his eighth.

GOLD ALBUMS (500,000 units)

Various artists, *Wow Worship Together: I Could Sing of Your Love Forever*, EMI Special Markets/Time Life.

Jimmy Buffett, *Meet Me in Margaritaville: Jimmy Buffett the Ultimate Collection*, Mailboat/MCA/UME, his 15th.

Various artists, *Wow Worship Yellow*, EMI CMG/Word/Provident/Zomba.

Frank Sinatra, *Classic Sinatra*, Capitol, his 29th.

Vivian Green, *A Love Story*, Columbia, her first.

Ginuwine, *The Senior*, Epic, his fourth.

Lisa Marie Presley, *To Whom It May Concern*, Capitol, her first.

T.a.t.u., *200 KM/H in the Wrong Lane*, Interscope, its first.

The White Stripes, *Elephant*, Third Man/V2 Records, their second.

Godsmack, *Faceless*, Republic/Universal Records, its third.

Brian McKnight, *U Turn*, Motown, his sixth.

Joe Nichols, *Man With a Memory*, Universal South, his first.

Trapt, *Trapt*, Warner Bros., its first.

Soundtrack, *Cradle 2 the Grave*, Bloodline Records/Def Jam.

Dru Hill, *Dru World Order*, Def Jam/Def Soul, its third.

R. Kelly, *Chocolate Factory*, Jive/Zomba, his fifth.

Kelly Clarkson, *Thankful*, RCA Records, her first.

Cam'ron Presents the Diplomats, *Diplomatic Immunity*, Roc-a-Fella/Def Jam, his first.

Linkin Park, *Meteora*, Warner Bros., its third.

Darryl Worley, *Have You Forgotten?*, DreamWorks Nashville/Interscope, his first.

Kurt Carr, *Awesome Wonder*, Gospo Centric, his first.

Marilyn Manson, *Portrait of an American Family*, Interscope, his fifth.

Soundtrack, *American Idol Season 2: All Time Classic Love Songs*, RCA Records.

Billboard TOP KID VIDEO™ — JUNE 21 2003

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE / LABEL/DISTRIBUTING LABEL & NUMBER	YEAR OF RELEASE	PRICE
		NUMBER 1 — 2 Weeks At Number 1		
1	1	**ATLANTIS: MILO'S RETURN** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2[illegible]	2003	19.99
2	2	**SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	2003	14.99
3	3	**THE WIGGLES: WIGGLES BAY** HIT ENTERTAINMENT 2502	2003	14.99
4	5	**SPRING FOR STRAWBERRY SHORTCAKE** DIC ENTERTAINMENT/FOXVIDEO [illegible]	2003	12.99
5		**BOB THE BUILDER: BUILDING FRIENDSHIP** HIT ENTERTAINMENT 24113	2003	14.99
6	4	**CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE** PARAMOUNT HOME ENTERTAINMENT 871843	2002	14.99
7	6	**MEET STRAWBERRY SHORTCAKE** DIC ENTERTAINMENT/FOXVIDEO 2000934	2003	12.99
8	7	**BARNEY'S OUTDOOR FUN** HIT ENTERTAINMENT 2005	2003	14.99
9	8	**SPONGEBOB SQUAREPANTS: SEA STORIES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879623	2002	12.99
10	20	**SCOOBY-DOO AND THE LEGEND OF THE VAMPIRE** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1930	2003	19.99
11	9	**DORA THE EXPLORER: WISH ON A STAR** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 874673	2001	12.99
12	10	**DORA THE EXPLORER: MOVE TO THE MUSIC** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879633	2002	12.99
13		**JIMMY NEUTRON-BOY GENIUS: TIME WARP** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87533	2003	12.99
14	15	**BARNEY'S READ WITH ME DANCE WITH ME** HIT ENTERTAINMENT 2080	2003	14.99
15	19	**BABY MOZART** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 61798	2000	14.99
16	16	**DORA THE EXPLORER: DORA'S MAP ADVENTURES** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879143	2003	12.99
17	23	**BABY EINSTEIN: BABY NEPTUNE-DISCOVERING WATER** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30[illegible]	2003	14.99
18	13	**SCOOBY-DOO MEETS BATMAN** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 1976	2002	14.99
19		**JIMMY NEUTRON-BOY GENIUS: WHEN PANTS ATTACK** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 875343	2003	12.99
20	14	**DORA'S BACKPACK ADVENTURE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 878863	2002	12.99
21	18	**SPONGEBOB SQUAREPANTS: THE SPONGE WHO COULD FLY** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879403	2003	12.99
22	11	**SPONGEBOB SQUREPANTS: BIKINI BOTTOM BASH** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 879443	2003	12.99
23		**BLUE'S CLUES: ABC'S AND 123'S** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 838743	1998	9.99
24	12	**101 DALMATIANS II: PATCH'S LONDON ADVENTURE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23871	2003	26.99
25	21	**SESAME STREET: KIDS' FAVORITE SONGS** SONY WONDER 56431	2001	9.99

Billboard RECREATIONAL SPORTS™ — JUNE 21 2003

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 — 1 Week At Number 1		
1	19	WWE: REY MYSTERIO 619	SONY MUSIC ENTERTAINMENT 59383	12.99
2	1	WWE: NO WAY OUT 2003	SONY MUSIC ENTERTAINMENT 59357	16.95
3		WWE: WRESTLEMANIA XIX-MARCH 30, 2003	SONY MUSIC ENTERTAINMENT 59359	16.95
4	3	WWE: ROYAL RUMBLE 2003	SONY MUSIC ENTERTAINMENT 59355	14.95
5	2	WWE: DIVAS DESERT HEAT	SONY MUSIC ENTERTAINMENT 59385	14.95
6	4	WWE: DIVAS UNDRESSED	SONY MUSIC ENTERTAINMENT 59345	14.95
7	6	WWE: SURVIVOR SERIES 2002	SONY MUSIC ENTERTAINMENT 59351	19.95
8	5	WWE: SUMMERSLAM 2002	SONY MUSIC ENTERTAINMENT 59321	19.98
9	9	WWE: RAW TENTH ANNIVERSARY	SONY MUSIC ENTERTAINMENT 59381	12.95
10	8	AND1 MIXTAPETOUR 2002	VENTURA DISTRIBUTION 3413	14.98
11	10	WWE: NO MERCY	SONY MUSIC ENTERTAINMENT 59325	19.95
12	7	WWE: GLOBAL WARNING TOUR	SONY MUSIC ENTERTAINMENT 59375	18.95
13	14	AND1 MIXTAPE VOLUME 5	VENTURA DISTRIBUTION 311250	14.98
14	15	ENTERTAINER'S BASKETBALL CLASSIC AT RUCKER PARK: THE SECOND SEASON	VENTURA DISTRIBUTION 1416	14.95
15	13	WWE: ARMAGEDDON 2002	SONY MUSIC ENTERTAINMENT 59353	16.95
16	11	STREETBALL: THE AND1 MIX TAPE TOUR	VENTURA DISTRIBUTION 14463	19.95
17	20	WWE: KING OF THE RING	SONY MUSIC ENTERTAINMENT 59617	16.95
18		WWE: SUMMERSLAM 2001	SONY MUSIC ENTERTAINMENT 5932	19.98
19		THE BEST OF BACKYARD WRESTLING: VOL. 5	VENTURA DISTRIBUTION 70968	19.99
20	18	TONY HAWK: GSTP 2001	REDLINE ENTERTAINMENT 77035	14.98

Billboard HEALTH & FITNESS™ — JUNE 21 2003

Sales data compiled by Nielsen VideoScan

THIS WEEK	LAST WEEK	TITLE	PROGRAM SUPPLIER & NUMBER	PRICE
		NUMBER 1 — 3 Weeks At Number 1		
1	1	THE METHOD PILATES: TARGET SPECIFICS	CURRENT WELLNESS 840	12.98
2	2	PILATES FOR DUMMIES	ANCHOR BAY ENTERTAINMENT 10940	9.95
3	6	METHOD-ALL IN ONE	CURRENT WELLNESS 906	12.98
4	4	CRUNCH: PICK YOUR SPOT PILATES	ANCHOR BAY ENTERTAINMENT 12273	9.95
5	5	LESLIE SANSONE: SUPER FAT BURNING	GOODTIMES HOME VIDEO 530210	9.95
6	3	LESLIE SANSONE: HIGH CALORIE BURN	GOODTIMES HOME VIDEO 430210	9.95
7	7	LESLIE SANSONE: GET UP & GET STARTED	GOODTIMES HOME VIDEO 330210	9.95
8	8	LESLIE SANSONE: WALK THE WALK	GOODTIMES HOME VIDEO 1790	24.98
9	9	PILATES: BEGINNING MAT WORKOUT	GAIAM VIDEO 1231	14.98
10	10	DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES	ARTISAN HOME ENTERTAINMENT 1[illegible]	14.98
11	11	THE METHOD PILATES: PRECISION TONING	CURRENT WELLNESS 572	12.98
12	15	THE CRUNCH: TAE BOXING WORKOUTS	ANCHOR BAY ENTERTAINMENT 10813	14.98
13	13	TARGET TONING WORKOUT-ABS OF STEEL	WARNER HOME VIDEO 51368	9.95
14	16	BILLY BLANKS: THE BEST OF TAE-BO-ULTIMATE ABS	VENTURA DISTRIBUTION 2001	12.99
15	12	FIRM PARTS: SCULPTED BUNS, HIPS & THIGHS	GOODTIMES HOME VIDEO 20156	9.95
16	17	PILATES YOGA TWO-PACK	ARTISAN HOME ENTERTAINMENT 61294	19.98
17	14	FIRM: BODY SCULPTING SYSTEM	GOODTIMES HOME VIDEO [illegible]	9.95
18	18	DARRIN'S DANCE GROOVES	VENTURA DISTRIBUTION 10[illegible]	14.98
19		PAULA ABDUL'S GET UP AND DANCE!	ARTISAN HOME ENTERTAINMENT 60214	9.98
20	20	LESLIE SANSONE: WALK THE WALK-FIRM WALK	GOODTIMES HOME VIDEO 1791	9.95

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, or 50,000 units or $2 million at suggested retail for nontheatrical titles. ©2003, VNU Business Media, Inc. and Nielsen VideoScan Inc. All rights reserved.

Home Video

Firm Seeks Labels For DVD Deals

BY CATHERINE APPLEFELD OLSON

Last week's record-breaking single-week sales for Atlantic's *Led Zeppelin DVD* indicate the strong potential of concert DVDs (*Billboard*, June 14).

With major record labels debating how to best produce, market, and package music DVDs, independent companies are striving to create a more efficient production and distribution model by partnering with them and shouldering some of the costs. Coming Home Studios (CHS) is one of those companies.

CHS's new business strategy divvies up key tasks in the creation of its music DVD titles. The company will fund the production of the discs, and major record labels will handle distribution. Previously, CHS directly competed with labels by licensing its concert DVDs to independent distributors, including Image Entertainment, Eagle Vision, and Koch Entertainment.

CHS's strategy also involves artists in the creation process. Artists will receive at least 50% of a project's royalties, CHS says.

"We want the labels to see us as the place to come when they want to do a DVD," says Daniel Catullo, CHS president/CEO and co-founder. "Our business model is about giving both the artist and label the most they can get."

CATULLO

Kicking off CHS's strategy is a new deal with Universal Canada that creates a CHS boutique label under the Universal umbrella. In the U.S., CHS thus far has relationships with Roadrunner, Interscope, Warner Bros., and Universal Music Group, according to Catullo.

More than 100,000 copies of the company's next big title, *Rush: Vapor Trails*, will be shipped in the U.S. through Rounder Records/Universal Music Group this August, according to CHS. Sanctuary and JVC will distribute the title in select international markets.

CHS was founded in 2000 by Catullo and Glenis Gross, both former executives at Backstreet Entertainment. The company has produced and co-distributed 14 DVD concert titles featuring such acts as Godsmack, the Go-Go's, Etta James, Marilyn Manson, Matchbox Twenty, and Staind.

CHS is about to close a deal that would give it TV and DVD rights to the Rockin' in Rio music festival, which alternates between Rio de Janeiro and Lisbon, Portugal.

Billboard TOP MUSIC VIDEOS™ — JUNE 21 2003

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE / LABEL / DISTRIBUTING LABEL & NUMBER	Principal Performers	TAPE/DVD PRICE
		NUMBER 1 — 2 Weeks At Number 1		
1	1	**LED ZEPPELIN** ATLANTIC VIDEO 970190	Led Zeppelin	29.99 DVD
2	2	**THE NEW BREED** INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 000100	50 Cent	19.95 CD/DVD
3	3	**THE BEATLES ANTHOLOGY** ▲[13] CAPITOL VIDEO 59190	The Beatles	149.95/69.95
4		**TRILOGY** EAGLE VISION 30006	The Cure	24.99 DVD
5		**PURPLE SHOW** PSYCHOPATHIC VIDEO 8013	Twiztid	19.99 DVD
6	4	**WHEN THE LIGHTS GO DOWN** WARNER MUSIC VIDEO 38579	Faith Hill	16.95 DVD
7	5	**LIVE IN NEW ORLEANS** ▲[2] BLUE NOTE/EMI HOME VIDEO 90427	Norah Jones	14.95 DVD
8		**WORSHIP** ▲ JIVE/ZOMBA VIDEO 10051	Michael W. Smith	14.98/19.98
9	6	**JOSH GROBAN IN CONCERT** ● WARNER REPRISE VIDEO 48413	Josh Groban	27.98 CD/DVD
10	7	**HELL FREEZES OVER** ▲[6] GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 39548	Eagles	24.95/24.99
11	12	**LET'S GET LOUD** ● EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54137	Jennifer Lopez	14.95/19.95
12	24	**VIDEO GREATEST HITS: HISTORY** ▲[1] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50123	Michael Jackson	14.98/24.98
13	10	**MTV UNPLUGGED V2.0** ▲ VAGRANT 370	Dashboard Confessional	18.99 CD/DVD
14	26	**LOVERS LIVE** ▲ EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54204	Sade	14.98/19.98
15	13	**FOR THE LAST TIME: LIVE FROM THE ASTRODOME** ● MCA NASHVILLE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. [illegible]	George Strait	19.95 DVD
16	9	**EVERYONE'S A STAR** RAZOR & TIE/BMG VIDEO 89065	Kidz Bop Kids	12.99/16.99
17	11	**AN EVENING WITH THE DIXIE CHICKS** ▲[2] COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50222	Dixie Chicks	14.95/19.95
18	27	**LIVE FROM AUSTIN, TEXAS** ▲[2] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50169	Stevie Ray Vaughan And Double Trouble	14.95/19.97
19	28	**PULL OVER** ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54400	James Taylor	14.98/19.98
20	14	**LA HISTORIA** EMI LATIN VIDEO 88819	Intocable	14.98 CD/DVD
21	18	**LOSING GRIP** ARISTA RECORDS INC./BMG VIDEO 51025	Avril Lavigne	7.99 DVD
22	22	**THE DANCE** ▲ WARNER REPRISE VIDEO 38486	Fleetwood Mac	19.95/24.97
23	15	**SECRET WORLD LIVE** GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 40994	Peter Gabriel	24.95/19.95
24	16	**ANY GIVEN THURSDAY** ▲ COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50315	John Mayer	14.95/19.95
25	35	**LIVE AT THE EL MOCAMBO** ▲[2] EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 49118	Stevie Ray Vaughan	14.95/19.97
26	21	**TRY IT ON MY OWN** ARISTA RECORDS INC./BMG VIDEO 50530	Whitney Houston	7.99 DVD
27	25	**DRIVE-THRU RECORDS** DRIVE THRU VIDEO 60000	Various Artists	16.95 DVD
28		**HISTORY ON FILM: VOLUME II** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 50138	Michael Jackson	14.95/19.97
29	32	**LIVE AT FOLSOM FIELD, BOULDER, COLORADO** ▲ BMG VIDEO 69992	Dave Matthews Band	19.98/24.98
30		**LIVE: 2001** ● COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 54030	Journey	14.98/19.98
31	19	**I'M WITH YOU/SK8ER BOI** ● ARISTA RECORDS INC./BMG VIDEO 51024	Avril Lavigne	7.99 DVD
32	8	**AUSTRALIAN HOMECOMING** SPRING HOUSE VIDEO/CHORDANT DIST. GROUP 4616	Gaither Vocal Band	29.95/24.95
33	20	**BACK IN THE U.S. LIVE 2002** ▲[3] CAPITOL VIDEO 77988	Paul McCartney	19.98/24.98
34		**WOMAN OF HEART AND MIND** EAGLE VISION 30030	Joni Mitchell	19.99 DVD
35		**ONE NIGHT ONLY: LIVE** ▲[2] EAGLE ROCK ENTERTAINMENT/IMAGE ENTERTAINMENT 9404	Bee Gees	19.98/24.99
36	17	**THE MADRIGALS** EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 88883	Howie Day	5.99 CD/DVD
37		**DISASTERPIECES** ▲ ROADRUNNER VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 91040	Slipknot	14.98/24.98
38	39	**NOTHING AT ALL** ARISTA RECORDS INC./BMG VIDEO 51150	Santana	7.99 DVD
39	37	**SUPERNATURAL LIVE** ▲[2] ARISTA RECORDS INC./BMG VIDEO 15750	Santana	19.95/24.97
40	36	**ALIVE IN SEATTLE** IMAGE ENTERTAINMENT 9999	Heart	19.95/24.95

RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2003, VNU Business Media, Inc. and Nielsen SoundScan Inc. All rights reserved.

Billboard TOP DVD SALES™

JUNE 21 2003

Sales data compiled by Nielsen VideoScan

This Week	Last Week	Wks. On	Title / Label/Distributing Label & Number	Principal Performers	Rating	Price
1	NEW		**NUMBER 1** — 1 Week At Number 1 — **THE RECRUIT** BUENA VISTA HOME ENTERTAINMENT 29134	Al Pacino, Colin Farrell	PG-13	29.99
2	NEW		**NATIONAL SECURITY** COLUMBIA TRISTAR HOME ENTERTAINMENT 687830	Martin Lawrence, Steve Zahn	PG-13	27.99
3	NEW		**THE PIANIST (WIDESCREEN)** UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST 22798	Adrien Brody	R	26.99
4	NEW		**A GUY THING** MGM HOME ENTERTAINMENT 1004108	Jason Lee, Julia Stiles	PG-13	26.99
5	1	2	**STAR TREK: NEMESIS (WIDESCREEN)** PARAMOUNT HOME ENTERTAINMENT 338804	Patrick Stewart, Jonathan Frakes	PG-13	29.99
6	8	[illegible]	**THE MATRIX** WARNER HOME VIDEO 17737	Keanu Reeves, Laurence Fishburne	R	24.98
7	4	[illegible]	**ATLANTIS: MILO'S RETURN** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25880	Animated	NR	29.95
8	8	2	**ANTWONE FISHER (WIDESCREEN)** FOXVIDEO 2007706	Derek Luke, Denzel Wasington	PG-13	24.98
9	NEW		**THE PIANIST (PAN & SCAN)** UNIVERSAL STUDIOS HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 22801	Adrien Brody	R	26.99
10	9	[illegible]	**ANTWONE FISHER (PAN & SCAN)** FOXVIDEO 2007715	Derek Luke, Denzel Wasington	PG-13	27.98
11	4	2	**SEX AND THE CITY: THE COMPLETE FOURTH SEASON** HBO HOME VIDEO/WARNER HOME VIDEO 98308	Sarah Jessica Parker, Kim Cattrall	NR	39.99
12	8	[illegible]	**25TH HOUR** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30382	Edward Norton, Rosario Dawson	R	29.99
13	10	4	**CATCH ME IF YOU CAN (WIDESCREEN)** DREAMWORKS HOME ENTERTAINMENT 90882	Leonardo DiCaprio, Tom Hanks	PG-13	29.95
14	7	[illegible]	**STAR TREK: NEMESIS (PAN & SCAN)** PARAMOUNT HOME ENTERTAINMENT 58804	Patrick Stewart, Jonathan Frakes	PG-13	29.99
15	11	[illegible]	**THE HOT CHICK** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30380	Rob Schneider	PG-13	29.99
16	13	[illegible]	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20152	Animated	PG	29.99
17	14	4	**CATCH ME IF YOU CAN (PAN & SCAN)** DREAMWORKS HOME ENTERTAINMENT 90332	Leonardo DiCaprio, Tom Hanks	PG-13	29.99
18	9	[illegible]	**ADAPTATION (WIDESCREEN)** COLUMBIA TRISTAR HOME ENTERTAINMENT 687601	Nicolas Cage, Meryl Streep	R	26.99
19	11	8	**HARRY POTTER AND THE CHAMBER OF SECRETS (WIDESCREEN)** WARNER HOME VIDEO 23982	Daniel Radcliffe, Emma Watson	PG	29.95
20	NEW		**A BUG'S LIFE** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 30440	Animated	G	29.99
21	15	[illegible]	**ANALYZE THAT (WIDESCREEN)** WARNER HOME VIDEO 23417	Robert De Niro, Billy Crystal	R	27.99
22	12	[illegible]	**DANCES WITH WOLVES (SPECIAL EDITION)** MGM HOME ENTERTAINMENT 10005	Kevin Costner	PG-13	29.99
23	21	8	**HARRY POTTER AND THE CHAMBER OF SECRETS (PAN & SCAN)** WARNER HOME VIDEO 24457	Daniel Radcliffe, Emma Watson	PG	29.95
24	20	[illegible]	**TWO WEEKS NOTICE (PAN & SCAN)** WARNER HOME VIDEO 23301	Sandra Bullock, Hugh Grant	PG-13	27.98
25	26	[illegible]	**FAMILY GUY VOLUME ONE** FOXVIDEO 2008501	Animated	NR	49.98
26	19	[illegible]	**ANALYZE THAT (PAN & SCAN)** WARNER HOME VIDEO 30030	Robert De Niro, Billy Crystal	R	27.99
27	18	[illegible]	**20,000 LEAGUES UNDER THE SEA** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 27327	Kirk Douglas, James Mason	G	29.99
28	RE-ENTRY		**LEGALLY BLONDE** MGM HOME ENTERTAINMENT 1003635	Reese Witherspoon	PG-13	26.98
29	RE-ENTRY		**WHEN HARRY MET SALLY** MGM HOME ENTERTAINMENT 1001490	Billy Crystal, Meg Ryan	R	24.99
30	28	[illegible]	**MIYAZAKI'S SPIRITED AWAY** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29781	Animated	PG	29.99
31	31	[illegible]	**MAID IN MANHATTAN (WIDESCREEN)** COLUMBIA TRISTAR HOME ENTERTAINMENT 6009740	Jennifer Lopez, Ralph Fiennes	PG-13	27.95
32	NEW		**TALK TO HER** COLUMBIA TRISTAR HOME ENTERTAINMENT 08916	Lenor Watling, Geraldine Chapman	NR	26.99
33	29	7	**THE TRANSPORTER** FOXVIDEO 2007439	Jason Statham	PG-13	27.98
34	25	[illegible]	**TWO WEEKS NOTICE (WIDESCREEN)** WARNER HOME VIDEO 23416	Sandra Bullock, Hugh Grant	PG-13	27.95
35	RE-ENTRY		**RONIN** MGM HOME ENTERTAINMENT/WARNER HOME VIDEO 67430	Robert De Niro	R	24.98
36	27	[illegible]	**X-MEN 1.5** FOXVIDEO 2008283	Patrick Stewart, Ian McKellen	PG-13	26.95
37	39	14	**THE BOONDOCK SAINTS** FOXVIDEO 2002817	Willem DaFoe	R	14.95
38	NEW		**THE ADVENTURES OF JIMMY NEUTRON: BOY GENIUS · CONFUSION FUSION** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 87532	Animated	NR	19.99
39	RE-ENTRY		**ROAD HOUSE** MGM HOME ENTERTAINMENT 010042	Patrick Swayze, Ben Gazzara	R	14.95
40	32	[illegible]	**DRUMLINE (WIDESCREEN)** FOXVIDEO	Nick Cannon, Zoe Saldana	PG-13	27.98

Billboard TOP VHS SALES™

JUNE 21 2003

Sales data compiled by Nielsen VideoScan

This Week	Last Week	Title / Label/Distributing Label & Number	Principal Performers	Year of Release	Rating	Price
1	1	**NUMBER 1** — 2 Weeks At Number 1 — **ATLANTIS: MILO'S RETURN** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25880	Animated	2003	NR	19.99
2	2	**TREASURE PLANET** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 20154	Animated	2002	PG	24.95
3	3	**HARRY POTTER AND THE CHAMBER OF SECRETS** WARNER HOME VIDEO 23001	Daniel Radcliffe, Emma Watson	2002	PG	24.99
4	NEW	**THE RECRUIT** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29418	Al Pacino, Colin Farrell	2003	PG-13	24.99
5	6	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23301	Sandra Bullock, Hugh Grant	2002	PG-13	22.95
6	5	**SCOOBY-DOO MEETS THE HARLEM GLOBETROTTERS** WARNER FAMILY ENTERTAINMENT/WARNER HOME VIDEO 2150	Scooby-Doo	2003	NR	14.95
7	6	**ANALYZE THAT** WARNER HOME VIDEO 23300	Robert De Niro, Billy Crystal	2002	R	15.99
8	7	**DRUMLINE** FOXVIDEO 2007615	Nick Cannon, Zoe Saldana	2002	PG-13	19.98
9	6	**THE WILD THORNBERRYS MOVIE** NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 330783	Animated	2002	PG	19.95
10	12	**BROWN SUGAR** FOXVIDEO 2007370	Taye Diggs, Sanaa Lathan	2002	PG-13	14.98
11	25	**UNFAITHFUL** FOXVIDEO 2007375	Richard Gere, Diane Lane	2002	R	14.98
12	10	**THE WIGGLES: WIGGLES BAY** HIT ENTERTAINMENT 2502	The Wiggles	2003	NR	14.98
13	11	**LILO & STITCH** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 23080	Animated	2002	PG	24.95
14	16	**THE BANGER SISTERS** FOXVIDEO 2007367	Goldie Hawn, Susan Sarandon	2002	R	14.98
15	14	**MY BIG FAT GREEK WEDDING** HBO HOME VIDEO/WARNER HOME VIDEO 91503	Nia Vardalos, John Corbett	2002	PG	22.95
16	12	**INSPECTOR GADGET 2** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 25882	French Stewart	2003	G	22.95
17	20	**X-MEN** FOXVIDEO 2000741	Patrick Stewart, Ian McKellen	2000	PG-13	22.98
18	22	**THE METHOD PILATES: TARGET SPECIFICS** CURRENT WELLNESS 040	Not Listed	1999	NR	12.98
19	21	**SPY KIDS 2: THE ISLAND OF LOST DREAMS** DIMENSION HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 23065	Antonio Banderas, Alan Cumming	2002	PG	22.95
20	19	**MIYAZAKI'S SPIRITED AWAY** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29782	Animated	2002	PG	19.99
21	23	**PILATES FOR DUMMIES** ANCHOR BAY ENTERTAINMENT 10948	Various Artists	2001	NR	9.99
22	NEW	**ONE HOUR PHOTO** FOXVIDEO 2007372	Robin Williams	2003	R	9.99
23	NEW	**THE GOOD GIRL** FOXVIDEO 2007333	Jennifer Aniston, Jake Gyllenthaal	2003	R	9.99
24	NEW	**POKEMON 4EVER** WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 29173	Pokemon	2003	NR	19.95
25	NEW	**SWEET HOME ALABAMA** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29150	Reese Witherspoon, Josh Lucas	2002	PG-13	22.95

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. and Nielsen VideoScan. All rights reserved.

Billboard TOP DVD RENTALS™

JUNE 21 2003

This Week	Last Week	Title / Label/Distributing Label & Number	Principal Performers	Rating
1	NEW	**NUMBER 1** — 1 Week At Number 1 — **THE RECRUIT** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29134	Al Pacino, Colin Farrell	PG-13
2	NEW	**NATIONAL SECURITY** COLUMBIA TRISTAR HOME ENTERTAINMENT 687830	Martin Lawrence, Steve Zahn	PG-13
3	1	**CATCH ME IF YOU CAN** DREAMWORKS HOME ENTERTAINMENT 90882	Leonardo DiCaprio, Tom Hanks	PG-13
4	3	**THE HOT CHICK** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
5	2	**ANTWONE FISHER** FOXVIDEO 2007706	Derek Luke, Denzel Wasington	PG-13
6	NEW	**A GUY THING** MGM HOME ENTERTAINMENT 1004108	Julia Stiles, Jason Lee	PG-13
7	4	**ANALYZE THAT** WARNER HOME VIDEO 23417	Robert De Niro, Billy Crystal	R
8	5	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23416	Sandra Bullock, Hugh Grant	PG-13
9	7	**ADAPTATION** COLUMBIA TRISTAR HOME ENTERTAINMENT 687601	Nicolas Cage, Meryl Streep	R
10	NEW	**THE PIANIST** UNIVERSAL STUDIOS HOME VIDEO 22798	Adrien Brody	R

Billboard TOP VHS RENTALS™

JUNE 21 2003

This Week	Last Week	Title / Label/Distributing Label & Number	Principal Performers	Rating
1	NEW	**NUMBER 1** — 1 Week At Number 1 — **THE RECRUIT** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 29124	Al Pacino, Colin Farrell	PG-13
2	NEW	**NATIONAL SECURITY** COLUMBIA TRISTAR HOME ENTERTAINMENT 687830	Martin Lawrence, Steve Zahn	PG-13
3	1	**CATCH ME IF YOU CAN** DREAMWORKS HOME ENTERTAINMENT 90882	Leonardo DiCaprio, Tom Hanks	PG-13
4	2	**ANTWONE FISHER** FOXVIDEO 2007696	Derek Luke, Denzel Wasington	PG-13
5	5	**THE HOT CHICK** TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 30580	Rob Schneider	PG-13
6	3	**TWO WEEKS NOTICE** WARNER HOME VIDEO 23410	Sandra Bullock, Hugh Grant	PG-13
7	4	**ANALYZE THAT** WARNER HOME VIDEO 23300	Robert De Niro, Billy Crystal	R
8	NEW	**A GUY THING** MGM HOME ENTERTAINMENT 1004107	Julia Stiles, Jason Lee	PG-13
9	NEW	**THE PIANIST** UNIVERSAL STUDIOS HOME VIDEO 22786	Adrien Brody	R
10	6	**ADAPTATION** COLUMBIA TRISTAR HOME ENTERTAINMENT 687601	Nicolas Cage, Meryl Streep	R

◆ ... a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2003, VNU Business Media, Inc. All rights reserved.

Electronic Games Boost Licensing Revenue

Songwriters, Publishers Benefit From Trend; Some Are Pushing For Royalties, Advances

BY STEVE TRAIMAN

LOS ANGELES—Facing an industry-wide decline in mechanical royalties, music publishers and songwriters are increasingly turning to a new revenue source—videogames.

Original and licensed music from emerging and established acts "can command from $800 to $1,200 a minute, with a typical game using from 20 to 90 minutes," says Bob Rice, chief executive of Four Bars Intertainment.

Rice participated in the "Writing Music for Games" seminar sponsored by the Society of Composers & Lyricists (SCL) during last month's Electronic Entertainment Expo in Los Angeles.

"Once you're 'in' the medium, a composer can earn $250,000 or more a year from games," Rice says.

Richard Stumpf, VP for marketing and licensing at Cherry Lane Music Publishing, says most gaming companies traditionally look for a flat-fee buyout that can range from $1,500 for a song from a new artist to $20,000 for six songs from Elvis Presley.

"With some games selling up to 5 million or more copies, we've been pushing hard for royalties and advances, and we did work a royalty deal with Sony Computer Entertainment for its multi-artist PlayStation 2 game *Frequency*," he says.

Cherry Lane's game placements are with such leading developers as Electronic Arts (EA), Activision, Konami, THQ, Midway, and Buena Vista Games (formerly Disney Interactive).

They involve contemporary artists and draw primarily on partnerships with DreamWorks Publishing and World Wrestling Entertainment.

Cherry Lane and DreamWorks have a license out for Logan 7 tracks for EA's *NHL 2004*, and quotes are out for Powerman 5000 tracks on EA's *NASCAR Thunder 2004* and *NFL Gameday 2004*. They are also seeking a Dr. Octagon track for Activision's *Tony Hawk's Underground*, among others.

But integrating music into games can be challenging, game music producer Eric Lundborg notes.

Lundborg worked on the Atari *Enter the Matrix* title that was released simultaneously with the *Matrix Reloaded* movie. "The game music had to merge seamlessly with the action movie footage," Lundborg says. "And we had to complete three hours of music in a very short time."

Rice points to Steven Spielberg's observation that music and sound represent 50% of the value of all his films: "Music is equally important to games associated with those films," he says.

Russ Brower, an audio director and composer at Novalogic, says two to three hours of game music can be used to create a 45-minute-plus CD as a pre-order bonus, a gift with purchase and for sale.

"If we can work more of these into the business plan, music can subsidize itself, and once the game is successful, a 'special-edition' release can include a bonus CD soundtrack," says Brower, who also was an SCL panelist.

Clearly, then, publishers and composers are in the videogame business.

"We are taking that responsibility [for original game music]—and it's our future," Rice says. "We will have a platinum-selling soundtrack of original game music within two years."

Greg O'Connor-Read, founder of the music4games.net Web service and an SCL moderator, says the American Federation of Musicians L.A. chapter's landmark videogame contract was used for the first time, involving 84 members of the Hollywood Studio Symphony. They signed for EA's new *Medal of Honor: Rising Sun* soundtrack.

Stumpf says, "We're actively seeking support within the publishing community to hold strong for [game] royalties and advances. We anticipate that gaming revenues will continue to rise for our clients."

They Got Game. The Society of Composers & Lyricists music panel included, from left, Novalogic audio director/composer Russ Brower; composer Michael Giacchino; Billy Martin of Lunch With Picasso Music; moderator Greg O'Connor-Read, founder of music4games.net; Four Bars Intertainment chief executive Bob Rice; composer Danny Pelfrey; Scott Snyder of Atari; and Jack Wall, senior director of Game Audio Network Guild. (Photo: Steve Traiman)

Kitty Anne Catalog Remains In Allen's Hands

Words & Music

By Jim Bessman
jbessman@billboard.com

No, **Patty Allen** has not sold Charlie Deitcher Productions, the company that owns 50% of the publishing rights and 50% of the writer rights worldwide of the music of her late husband, **Robert Allen**.

But when the Music Sales Group acquired the Kitty Anne Music catalog containing many of Robert's pop and jazz standards (Songwriters & Publishers, *Billboard*, May 24), many people understandably figured that she had.

"I received many phone calls asking me if I'd sold my company," Patty says. She explains that Music Sales actually acquired 50% of the *publishing rights* to the Kitty Anne Music catalog.

"Charlie Deitcher Productions owns the other 50% of the publishing—and 50% of the writer rights," she says. "The other 50% of the writer rights are owned by other people."

Composer/lyricist Robert Allen wrote most of his songs with late lyricist **Al Stillman**. Their hits include **Perry Como's** Christmas classic "(There's No Place Like) Home for the Holidays," **Johnny Mathis'** signature tunes "Chances Are" and "It's Not for Me to Say," and **the Four Lads'** "Moments to Remember."

"Soon after my husband died in September 2000, I came to realize what a remarkable teacher he was," Patty says. "He had prepared me to run the company in a way that his music would continue to flourish."

ROBERT ALLEN

Patty places "on the front burner" an appearance by the Four Lads Aug. 29 at the Westhampton Beach Performing Arts Center in Long Island, N.Y., featuring her husband's music. "I've been on the radio promoting Robert's music," she says, "and we're now working on recording Robert's last song he wrote prior to his death, 'I'm Loving You a Lot.' **Bob McGrath**—Bob from *Sesame Street*—is reissuing a wonderful children's album with 10 original songs written by Robert because of the requests from moms all over who grew up playing the 1971 album. And we've just signed a deal with Carl Fischer to represent, reissue, and revitalize Robert's music."

Carl Fischer Music has released a new choral and band arrangement of "(There's No Place Like) Home for the Holidays," Patty reports, and it is producing a definitive songbook of Robert's works. Carl Fischer CEO **Lauren Keiser** says, "It's a crime for these standard songs to be out of print and not available to the public. We are proud to be associated with Allen's gifted work, and we look forward to developing editions for educational and general performance."

Incidentally, EMI Music Publishing's ever-knowledgeable senior VP of catalog promotion, **Alan Warner**, informs us that Kitty Anne Music was named after big-band vocalist **Kitty Kallen** and **Anne Delugg**.

"It was so called because it was owned by musical director/songwriter/accordion player **Milton Delugg**, whose late wife was Anne, while singer Kitty Kallen was the wife of Milt's longtime associate, producer **Budd Granoff**," Warner says. "Milt's a sprightly 84 and still recalls being arranger/conductor on **Jackie Wilson's** hit record of **Berry Gordy's** 'To Be Loved' a mere 45 years ago. He's semi-retired, but come Thanksgiving Day, you'll once again find him directing the musical activities for the Macy's Parade. Now, that's longevity!"

But who was **Charlie Deitcher**?

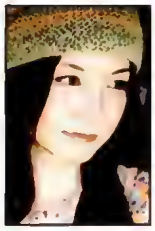
"That was Bob's father's name," Patty says. "It wasn't showbiz enough for him, but he did name his company after his father!"

ASCAP'S ENHANCEMENTS: ASCAP has redesigned its Web site to achieve greater graphic impact, a stronger focus on members, and more user-friendly navigation. It features enlivened home page headlines and updated news and information.

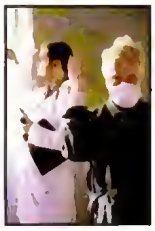
"As our members now use the ASCAP site for everything from title registration to the identification of collaborators, we saw opportunities for enhancing their experience," ASCAP CEO **John LoFrumento** says. "Because ASCAP is owned by its members, we are always looking for new ways to anticipate and satisfy their needs as music creators and publishers. This new and functional design reflects our very unique member-driven philosophy."

ASCAP tallies more than 2.2 million page views and in excess of 18 million hits on its site per month.

50
Chika Yuri helps Japan and Southeast Asia find unity through song



Global



51
Bent is high on the radar screen for Ministry of Sound's revival

TOP OF THE NEWS

Joining the Fight. Members of the European Parliament (MEPs) display their support for the parliament's "Declaration on the Fight against Piracy and Counterfeiting in the Enlarged EU." Showing their colors, from left, are U.K. Conservative MEP Charles Tannock, French Conservative MEP Janelly Fourtou, U.K. Labour MEPs Michael Cashman and Arlene McCarthy, and Spanish Conservative MEP Marcelino Oreja Arburua.

IFPI Hails Declaration

MEPs Send Anti-Piracy Message To EU Member States

BY LEO CENDROWICZ

BRUSSELS—A parliamentary declaration on piracy and counterfeiting in the European Union has been sent to the governments of all EU member states.

Five Members of the European Parliament (MEPs) confirmed June 5 in Strasbourg, France (where the parliament is based), that they had succeeded in mustering enough signatures for the declaration.

The five had gathered the 314 signatures—slightly more than half of the 626 MEPs—needed for the parliament to send Europe's lawmakers a powerful political message about the dangers of pirated and illegally downloaded music, movies, and software.

The "Declaration on the Fight against Piracy and Counterfeiting in the Enlarged EU" claims that some 17,000 jobs are lost each year in the EU as a direct result of piracy, while governments lose out on millions of euros in tax revenue. It calls on the European Commission (EC)—the EU's executive body—and EU governments to ensure that future laws provide strong and harmonized measures to combat piracy.

The declaration was sent June 5 to the EC, the EU's Council of Ministers, the 15 EU member states' governments, and the governments of the 10 "accession countries" set to join the EU in 2004.

International Federation of the Phonographic Industry (IFPI) director Frances Moore says, "We have been fighting piracy for some time, but we always knew that real progress would only come when there was a serious political commitment from governments. This declaration demonstrates the political will that is needed to tackle the extent of the piracy problem facing the music sector and other creative industries today."

> *'This declaration demonstrates the political will that is needed to tackle the extent of the piracy problem facing the music sector today.'*
>
> —FRANCES MOORE, IFPI

Moore's comments contrast with the music industry reaction to the commission's own draft enforcement directive to fight piracy. Unveiled late January, it was immediately slammed by the music sector as too feeble to cope with the onslaught of piracy (*Billboard*, Feb. 15).

The declaration is seen by EU observers as having important political clout, not least for its rarity value. About 20 attempts are made annually at a declaration, usually on an issue that crosses party lines, but on average only one is carried each year.

The declaration lacks formal legal status in the EU's decision-making machinery, but it is a formal statement of the parliament's position. The recipients are subjected to

(Continued on page 51)

French Group Sues Warner, EMI Over Use Of CDs

BY LISA PASOLD

PARIS—A French consumer rights body is taking legal action against the local affiliates of Warner Music and EMI Recorded Music regarding their production of copy-protected CDs.

RONY

Paris-based UFC-Que Choisir is attempting to stop labels releasing such CDs because, it claims, they penalize the consumer and they cannot be played on all platforms. The first court case hearings will take place June 24 and June 27 at a Paris court that has not yet been named.

"The record companies have behaved like the sorcerer's apprentice," UFC-Que Choisir president Alain Bazot says. "They put out these protected CDs without looking at all the possible consequences. The idea of a protected CD is completely acceptable only if all normal uses for the consumer exist."

Founded in 1951, UFC-Que Choisir is an independent nonprofit association. It argues that France's 1994 Copyright Law establishes a right for users to make home copies of recorded music and that copy-protecting CDs infringes that right.

"We've become increasingly alarmed," Bazot says, "by the growing production of these locked CDs, which not only can't be copied but also can't be played on certain plat-

(Continued on page 50)

Folk Festivals Grow In Canada

BY LARRY LeBLANC

TORONTO—Support from national radio and video stations remains vital in boosting artists' careers. But for many Canadian acts, appearing on the country's extensive circuit of outdoor summer folk festivals has grown ever more important in marketing terms during the past few years.

CLARKE

Suppliers and acts are gearing up for this summer's round of festivals. Jack Schuller is president of Vancouver-based Festival Distribution, which sells roots-styled music on-site at the festivals and supplies local retailers in markets where such events are held annually. He says that other than the traditionally busy fourth-quarter ship-out peak in November, "July and August are our busiest sales months. The volume is at the festival site. Selling 400 CDs is not unusual for one artist over a weekend."

Rick Fenton, artistic director of the Winnipeg Folk Festival, adds, "More artists are inter-

(Continued on page 50)

HITS OF THE WORLD

JAPAN

(DEMPA PUBLICATIONS INC.) 06/11/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	NEW	HELLO — HYDE — KI/OON
2	NEW	GOOD BAY NATSUOTOKO — AYA MATSUURA — ZETIMA
3	2	BREEZIN TOGETHER — EXILE — RHYTHM ZONE
4	4	SAKURA (DOKUSYO) — NAOTARO MORIYAMA — UNIVERSAL
5	1	DARLING — V6 — AVEX TRAX
6	8	SAGAKEN — HANAWA — TEICHIKU
7	NEW	NEMURENAIYORUWA — KDU SHIBASAKI — UNIVERSAL
8	NEW	GENKI O DASHITE — HITOMI SHIMATANI — AVEX TRAX
9	5	LIFE IS . . . ANOTHER STORY — REN HIRAI — UNIVERSAL
10	3	KAZE NO RARARA — MAI KURAKI — GIZA STUDIO
		HOT MOVER SINGLES
12	NEW	CALL ME — SEIKO MATSUDA — SONY
21	NEW	LOSE YOURSELF — EMINEM — INTERSCOPE
23	NEW	CAN'T STOP LOVIN' YOU — A CAPPELLERS — FOR LIFE
25	NEW	ONGAESHI — SABURO KITAJIMA — NIPPON CROWN
27	NEW	HOUYOKUTENSYO — DIMMYOZA — KING
		ALBUMS
1	5	RADIOHEAD — HAIL TO THE THIEF — TOSHIBA/EMI
2	3	SOUNDTRACK — 8 MILE — UNIVERSAL
3	1	HY — STREET STORY — CLIMAX ENTERTAINMENT
4	NEW	T.A.T.U. — T.A.T.U. DELUXE EDITION — UNIVERSAL
5	NEW	METALLICA — ST. ANGER — SONY
6	NEW	MOMOE YAMAGUCHI — MOMOE PREMIUM — SONY MUSIC HOUSE
7	2	T.A.T.U. — 200 KM/H IN THE WRONG LANE — INTERSCOPE
8	6	CHIE AYADO — TO YOU — EAST WORKS ENTERTAINMENT
9	4	FLOW — SPLASH!! HARUKANARU JISYU SEISAKU BEST — KI/OON
10	NEW	SEX MACHINEGUNS — MACHINEGUNS NO TSUDOU — TOSHIBA/EMI

UNITED KINGDOM

(OFFICIAL UK CHARTS CO.) 06/08/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	NEW	BRING ME TO LIFE — EVANESCENCE FEATURING PAUL McCOY — EPIC
2	1	IGNITION — R. KELLY — JIVE
3	3	I KNOW WHAT YOU WANT — BUSTA RHYMES FEATURING MARIAH CAREY — J
4	2	SAY GOODBYE — S CLUB — POLYDOR
5	NEW	GAY BAR — ELECTRIC SIX — XL
6	NEW	FOREVER AND FOR ALWAYS — SHANIA TWAIN — MERCURY
7	7	GET BUSY — SEAN PAUL — VP/ATLANTIC
8	9	FLY ON THE WINGS OF LOVE — XTM & DJ CHUCKY PRESENTS ANNIA — SERIOUS
9	6	ROCK YOUR BODY — JUSTIN TIMBERLAKE — JIVE
10	NEW	SHAKESPEARE'S (WAY WITH WORDS) — ONE TRUE VOICE — EBUL/JIVE
		HOT MOVER SINGLES
13	NEW	MOBSCENE — MARILYN MANSON — INTERSCOPE
14	NEW	ON THE HORIZON — MELANIE C. — VIRGIN
20	NEW	AT THE END — HO — FREE 2 AIR
22	NEW	WHAT I SAW — KINGS OF LEON — HAND ME DOWN
23	NEW	NOW IT'S ON — GRANDADDY — V2
		ALBUMS
1	NEW	STEREOPHONICS — YOU GOTTA GO THERE TO COME BACK — V2
2	NEW	5 CLUB 7 — BEST—THE GREATEST HITS — POLYDOR
3	NEW	METALLICA — ST ANGER — VERTIGO
4	3	EVANESCENCE — FALLEN — EPIC
5	1	JUSTIN TIMBERLAKE — JUSTIFIED — JIVE
6	6	CHRISTINA AGUILERA — STRIPPED — RCA
7	5	LED ZEPPELIN — HOW THE WEST WAS WON — ATLANTIC
8	7	THE WHITE STRIPES — ELEPHANT — XL
9	4	BUSTED — BUSTED — UNIVERSAL
10	NEW	UB40 — LABOUR OF LOVE — VIRGIN

GERMANY

(MEDIA CONTROL) 06/11/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	1	FUR DICH — YVONNE CATTERFELD — HANSA
2	2	ICH KENNE NICHTS — RZA FEATURING XAVIER NAIDOO — VIRGIN
3	7	ANYPLACE, ANYTIME, ANYWHERE — NENA & KYM WILDE — WARNER BROS.
4	3	HEARTBEAT — DANIEL K. — HANSA
5	5	GANXTAVILLE PT. III — DJ TOMEKK FEATURING KURUPT, TATWAFFE — ARIOLA
6	4	BRING ME TO LIFE — EVANESCENCE FEATURING PAUL McCOY — WIND-UP
7	9	LIBERTINE — KATE RYAN — EMI
8	8	IN DA CLUB — 50 CENT — INTERSCOPE
9	14	I KNOW WHAT YOU WANT — BUSTA RHYMES FEATURING MARIAH CAREY — J
10	11	U MAKE ME WANNA — BLUE — INNOCENT/VIRGIN
		HOT MOVER SINGLES
11	NEW	NOTHING BUT YOU — PAUL VAN DYK FEATURING HEMSTOCK & JENNINGS — URBAN
13	18	SOMEBODY TO LOVE (SALT 5HAKER) — BOOGIE PIMPS — EAST WEST
15	22	RISE & FALL — CRAIG DAVID & STING — WILDSTAR
17	25	HIP TEEN5 DON'T WEAR BLUE JEAN5 — FRANK POPP ENSEMBLE — EAST WEST
20	33	TAKE YOUR CHANCE — DINATION — UNIVERSAL
		ALBUMS
1	NEW	METALLICA — ST ANGER — VERTIGO
2	NEW	EROS RAMAZZOTTI — 9 — ARIOLA
3	1	YVONNE CATTERFELD — MEINE WELT — BMG
4	NEW	SEEED — MUSIC MONKS — WARNER BROS.
5	NEW	DAVE GAHAN — PAPER MONSTERS — VIRGIN
6	4	NENA — 20 JAHRE—NENA FEAT NENA — WARNER STRATEGIC MARKETING
7	2	EVANESCENCE — FALLEN — WIND-UP
8	NEW	XAVIER NAIDOO — ALLES GUTE VON UNS — SPV
9	3	REAMONN — BEAUTIFUL SKY — VIRGIN
10	8	ANDREA BERG — MACHTLOS — ARIOLA

FRANCE

(SNEP/IFOP/TITE-LIVE) 06/10/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	NEW	FAN — PASCAL OBISPO — EPIC
2	1	SUR UN AIR LATINO — LORIE — EPG
3	4	LAISSONS ENTRER LE SOLEIL — A LA RECHERCHE DE LA NOUVELLE STAR — BMG
4	2	WE WILL ROCK YOU — KCPK — ULM
5	5	LIVE IS LIFE — HERMES HOUSE BAND & DJ OTZI — ULM
6	3	MA LIBERTE DE PENSER — FLORENT PAGNY — MERCURY
7	NEW	ET L'ON N'Y PEUT RIEN — JEAN-JACQUES GOLDMAN — COLUMBIA
8	6	CHIHUAHUA — DJ BOBO — VOGUE
9	7	HEY SEXY LADY — SHAGGY FEATURING BRIAN & TONY GOLD — MCA
10	8	AU SUMMUM — 113 — EPIC
		HOT MOVER SINGLES
13	17	SATISFACTION — BENNY BENASSI PRESENTS THE BIZ — ULM
18	NEW	J'AI PAS VINGT ANS — ALIZEE — POLYDOR
29	32	THE MAGIC KEY — ONE T & COOL-T — POLYDOR
30	37	MATCH NUL — ELOQUENCE & KAYLIAH — HOSTILE/VIRGIN
31	38	SUR LA ROUTE — RAPHAEL & JEAN LOUIS AUBERT — CAPITOL
		ALBUMS
1	NEW	JEAN-JACQUES GOLDMAN — UN TOUR ENSEMBLE — COLUMBIA
2	1	FLORENT PAGNY — AILLEURS LAND — MERCURY
3	NEW	METALLICA — ST ANGER — MERCURY
4	2	EDDY MITCHELL — FRENCHY — POLYDOR
5	NEW	EROS RAMAZZOTTI — 9 — ARIOLA
6	NEW	TRYO — GRAIN DE SABLE — COLUMBIA
7	3	SNIPER — GRAVE DANS LA ROCHE — EAST WEST
8	5	KYO — LE CHEMIN — JIVE
9	6	CARLA BRUNI — QUELQU'UN M'A DIT — NAIVE
10	4	JULIEN CLERC — STUDIO — VIRGIN

CANADA

(SOUNDSCAN) 06/21/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	1	THERE THERE — RADIOHEAD — PARLOPHONE/EMI
2	2	IN DA CLUB — 50 CENT — G-UNIT/SHADY/AFTERMATH/INTERSCOPE
3	3	PICTURE — KID ROCK FEATURING SHERYL CROW — UNIVERSAL SOUTH/UNIVERSAL
4	4	FIGHTER — CHRISTINA AGUILERA — RCA/BMG
5	7	I KNOW WHAT YOU WANT — BUSTA RHYMES & MARIAH CAREY FEATURING THE FLIPMODE SQUAD — J/BMG
6	9	IF YOU'RE NOT THE ONE — DANIEL BEDINGFIELD — POLYDOR/RELAND/UNIVERSAL
7	6	AMERICAN LIFE — MADONNA — MAVERICK/WARNER
8	5	SING FOR THE MOMENT — EMINEM — WEB/AFTERMATH/INTERSCOPE/UNIVERSAL
9	8	WHAT THE WORLD NEEDS NOW — AMERICAN IDOL FINALISTS — RCA/BMG
10	10	I DROVE ALL NIGHT — CELINE DION — COLUMBIA/SONY
		HOT MOVER SINGLES
14	19	MISS YOU — AALIYAH — BLACKGROUND/UNIVERSAL
17	NEW	SO GONE — MONICA — J/BMG
22	26	SHOOK — SHAWN DESMAN — VIK/BMG
27	RE	COME AWAY WITH ME — NORAH JONES — BLUE NOTE/EMI
28	NEW	ALL ABOUT LOVIN' YOU — BON JOVI — ISLAND/UNIVERSAL
		ALBUMS
1	NEW	METALLICA — ST ANGER — ELEKTRA/WARNER
2	NEW	SAM ROBERTS — WE WERE BORN IN A FLAME — UNIVERSAL
3	4	EVANESCENCE — FALLEN — WIND-UP/EPIC/SONY
4	3	SEAN PAUL — DUTTY ROCK — VP/ATLANTIC/WARNER
5	5	50 CENT — GET RICH OR DIE TRYIN' — SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
6	2	VARIOUS ARTISTS — DON JUAN — GUY CLOUTIER/SELECT
7	6	NORAH JONES — COME AWAY WITH ME — BLUE NOTE/EMI
8	7	SARAH BRIGHTMAN — HAREM — NEMO STUDIO/ANGEL/EMI
9	NEW	JEWEL — 0304 — ATLANTIC/WARNER
10	RE	SHANIA TWAIN — UP! — MERCURY/UMGN

SPAIN

(AFYVE) 06/11/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	1	JALEO — RICKY MARTIN — COLUMBIA
2	2	HASIENDO EL AMOR — DINO — VALE MUSIC
3	3	HEAVEN'S GATE — SARATOGA — AVISPA
4	6	EL TEMPLO DE TU CUERPO — HUGO — VALE MUSIC
5	4	AMIGA SOLEDAD — MIGUEL NANDEZ — VALE MUSIC
6	17	BACKSTAGE — SOBER — MUCOC
7	8	TRAMPA DE CRISTAL — NIKA — VALE MUSIC
8	5	QUIERO SER TU — VEGA — VALE MUSIC
9	11	PUEDES CONTAR CONMIGO — LA OREJA DE VAN GOGH — SONY
10	9	DEIXA'M OBLIDAR-TE — SERGIO DALMA — UNIVERSAL
		HOT MOVER SINGLES
11	NEW	LA NINA — MALA RODRIGUEZ — UNIVERSAL
19	NEW	I'M GLAD — JENNIFER LOPEZ — EPIC
20	NEW	TU VOLVERAS — YESSA — VALE MUSIC
		ALBUMS
1	1	LA OREJA DE VAN GOGH — LO QUE CONTE MIENTRAS — EPIC
2	NEW	METALLICA — ST. ANGER — VERTIGO
3	11	VARIOUS ARTISTS — CARIBE 2003 — VALE MUSIC
4	3	HOMBRES G. — PELIGROSAMENTE JUNTOS — DRO
5	NEW	EROS RAMAZZOTTI — 9 — ARIOLA
6	6	BETH — OTRA REALIDAD — VALE MUSIC
7	10	DAVID CIVERA — LA CHICKI BIG BAND — VALE MUSIC
8	2	TONY SANTOS — ALMA NEGRA — TOOL/VALE
9	4	CHENOA — MIS CANCIONES FAVORITAS — BMG/VALE
10	8	JOAQUIN SABINA — DIARIO DE UN PEATON — ARIOLA

AUSTRALIA

(ARIA) 06/09/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	1	BRING ME TO LIFE — EVANESCENCE FEATURING PAUL McCOY — EPIC
2	2	IN DA CLUB — 50 CENT — INTERSCOPE
3	NEW	FAVOURITE THINGS — BIG BROVAZ — EPIC
4	4	ROCK YOUR BODY — JUSTIN TIMBERLAKE — JIVE
5	3	STUCK — STACIE ORRICO — VIRGIN
6	6	UNITED STATES OF WHATEVER — LIAM LYNCH — VIRGIN
7	5	BEAUTIFUL — SNOOP DOGG FEATURING PHARRELL WILLIAMS — CAPITOL
8	7	INTUITION — JEWEL — EAST WEST
9	8	RISE & FALL — CRAIG DAVID & STING — WEA
10	9	SCANDALOUS — MIS TEEQ — WARNER BROS
		HOT MOVER SINGLES
11	15	FALLING — CANDICE ALLEY — UNIVERSAL
13	16	FEVER FOR THE FLAVA — HOT ACTION COP — EAST WEST
19	22	HEAVEN — LIVE — UNIVERSAL
23	27	UNWELL — MATCHBOX TWENTY — EAST WEST
30	33	KISSIN' THE WIND — MICHALA BANAS — SHOCK
		ALBUMS
1	1	DELTA GOODREM — INNOCENT EYES — EPIC
2	2	NORAH JONES — COME AWAY WITH ME — BLUE NOTE
3	3	JACK JOHNSON — ON AND ON — MOD
4	7	AVRIL LAVIGNE — LET GO — ARISTA
5	NEW	THE DANDY WARHOLS — WELCOME TO THE MONKEY HOUSE — CAPITOL
6	5	EVANESCENCE — FALLEN — EPIC
7	6	LIVE — BIRDS OF PRAY — UNIVERSAL
8	10	DIXIE CHICKS — HOME — MONUMENT
9	8	SOUNDTRACK — THE MATRIX RELOADED — WARNER BROS.
10	NEW	LED ZEPPELIN — HOW THE WEST WAS WON — ATLANTIC

ITALY

(FIMI) 06/09/03

THIS WEEK	LAST WEEK	TITLE / ARTIST / ALBUM / LABEL
		SINGLES
1	1	UN'EMOZIONE PER SEMPRE — EROS RAMAZZOTTI — ARIOLA
2	2	GOCCE DI MEMORIA — GIORGIA — DISCHI DI CIOCCOLATA
3	4	MA DAI — CARDILLO A. — SUGAR
4	6	LIGHT MY FIRE — NEIL YOUNG — RCA
5	3	CHIHUAHUA — DJ BOBO — RCA
6	10	SUNRISE — SIMPLY RED — NUN
7	19	GET BUSY — SEAN PAUL — ATLANTIC
8	20	BRING ME TO LIFE — EVANESCENCE FEATURING PAUL McCOY — SONY
9	11	I KNOW WHAT YOU WANT — BUSTA RHYMES FEATURING MARIAH CAREY — BMG RICORDI
10	15	JALEO — RICKY MARTIN — COLUMBIA
		HOT MOVER SINGLES
13	17	LA CANZONE DEL CAPITANO — DJ FRANCESCO — DO IT YOURSELF
17	NEW	I'M GLAD — JENNIFER LOPEZ — EPIC
21	24	ALMENO TU NELL'UNIVERSO — ELISA — SUGAR
25	29	BONITO — JARABE DE PALO — BRO
28	32	MOBSCENE — MARILYN MANSON — INTERSCOPE
		ALBUMS
1	NEW	EROS RAMAZZOTTI — 9 — ARIOLA
2	1	CLAUDIO BAGLIONI — SONO IO—L'UOMO DELLA STORIA ACCANTO — COLUMBIA
3	2	NOMADI — NOMADI 40 — CGD
4	NEW	ELIO E LE STORIE TESE — CICCIPUT — ASPIRINE/BMG
5	3	SIMPLY RED — HOME — NUN
6	8	MARISA MONTE — TRIBALISTAS WITH CARLINHOS BROWN & ARNALDO — EMI
7	4	RICKY MARTIN — ALMAS DEL SILENCIO — COLUMBIA
8	NEW	IRENE GRANDI — PRIMA DI PARTIRE — CGD
9	6	SKIN — FLESHWOUNDS — CAPITOL
10	20	EVANESCENCE — FALLEN — SONY

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

(MUSIC & MEDIA) 06/11/03

SINGLES

This Week	Last Week	Title / Artist
1	6	BRING ME TO LIFE — EVANESCENCE FEATURING PAUL McCOY WIND-UP/EPIC
2	1	I KNOW WHAT YOU WANT — BUSTA RHYMES FEATURING MARIAH CAREY J
3	NEW	FAN — PASCAL OBISPO EPIC
4	2	IN DA CLUB — 50 CENT INTERSCOPE
5	5	FUR DICH — YVONNE CATTERFELD GARGA
6	3	SUR UN AIR LATINO — LORNE SONY/EPG
7	4	IGNITION — R KELLY JIVE
8	13	ICH KENNE NICHTS — RIZA FEATURING XAVIER NAIDOO VIRGIN
9	16	LAISSONS ENTRER LE SOLEIL — A LA RECHERCHE DE LA NOUVELLE STAR BMG
10	17	GET BUSY — SEAN PAUL VP/ATLANTIC

HOT MOVER SINGLES

This Week	Last Week	Title / Artist
14	NEW	S CLUB 7 — BEST – THE GREATEST HITS POLYDOR
16	NEW	JEAN-JACQUES GOLDMAN — UN TOUR ENSEMBLE COLUMBIA
18	NEW	SEEED — MUSIC MONKS DOWNBEAT
28	31	SEAN PAUL — DUTTY ROCK VP/ATLANTIC
32	NEW	XAVIER NAIDOO — ALLES GUTE VOR UNS NAIDOO RECORDS

ALBUMS

This Week	Last Week	Title / Artist
1	NEW	METALLICA — ST ANGER VERTIGO
2	71	EROS RAMAZZOTTI — 9 ARIOLA
3	1	EVANESCENCE — FALLEN WIND-UP/EPIC
4	NEW	STEREOPHONICS — YOU GOTTA GO THERE TO COME BACK V2
5	6	LED ZEPPELIN — HOW THE WEST WAS WON ATLANTIC
6	2	MARILYN MANSON — THE GOLDEN AGE OF GROTESQUE INTERSCOPE
7	9	LINKIN PARK — METEORA WARNER BROS
8	5	NORAH JONES — COME AWAY WITH ME BLUE NOTE
9	4	SOUNDTRACK — THE MATRIX RELOADED WARNER BROS
10	NEW	DAVE GAHAN — PAPER MONSTERS MUTE

THE NETHERLANDS

(MEGA CHARTS) 06/09/03

SINGLES

This Week	Last Week	Title / Artist
1	2	GET BUSY — SEAN PAUL ATLANTIC
2	9	SUMMER JAM 2003 — UNDERDOG PROJECT VS. SUNCLUB DIGIDANCE
3	3	IK WOU DAT IK JOU WAS — VELTHUIS & KEMPER CAPITOL
4	1	TELL HER — JIM BMG
5	6	WHEN I GET YOU ALONE — THICKE INTERSCOPE

ALBUMS

This Week	Last Week	Title / Artist
1	NEW	BLOF — DMARM CAPITOL
2	2	DI-RECT — OVER THE MOON DINO
3	NEW	METALLICA — ST ANGER VERTIGO
4	3	ILSE DE LANGE — CLEAN UP WEA
5	1	LIVE — BIRDS OF PRAY UNIVERSAL

SWEDEN

(GLF) 06/09/03

SINGLES

This Week	Last Week	Title / Artist
1	1	ALIVE — DA BUZZ BONNIER
2	2	IN THE SHADOWS — THE RASMUS PLAYGROUND
3	3	WITHOUT YOU/SHE SAID — ANDERS JOHANSSON MARIANN
4	5	IN DA CLUB — 50 CENT INTERSCOPE
5	4	GENOM ELD OCH VATTEN — SAREK START KLART

ALBUMS

This Week	Last Week	Title / Artist
1	3	CAROLA — GULD PLATINA & PASSION DET BASTA SONET
2	NEW	DA BUZZ — MORE THAN ALIVE BONNIER
3	1	ROBERT WELLS — RHAPSODY IN ROCK – COMPLETE COLLECTION VIRGIN
4	4	THE CARDIGANS — LONG GONE BEFORE DAYLIGHT STOCKHOLM
5	20	TOMMY KORBERG — GRANSLOS – DET BASTA MED UNIVERSAL TV

DENMARK

(IFPI/NIELSEN MARKETING RESEARCH) 06/10/03

SINGLES

This Week	Last Week	Title / Artist
1	2	IF YOU'RE NOT THE ONE — DANIEL BEDINGFIELD POLYDOR
2	1	PLEASE PLEASE — FUEL CAPITOL
3	3	STEPPIN OUT — LAZE SONY
4	4	THE SEED (2.0) — THE ROOTS FEATURING CODY CHESNUTT MCA
5	8	THEM GIRLS — ALEX CAPITOL

ALBUMS

This Week	Last Week	Title / Artist
1	NEW	METALLICA — ST ANGER VERTIGO
2	2	SHU-BI-DUA — 200 CMC
3	1	DIVERSE — MGP 2003 – DE UNGES MELODI B UNIVERSAL
4	NEW	PA SLAGET 12 — LET'S DANCE 3 RECART
5	3	SVEDBANKEN — CHRIS OG CHOKOLADE FABRIKKEN PLAYGROUND

NORWAY

(VERDENS GANG NORWAY) 06/09/03

SINGLES

This Week	Last Week	Title / Artist
1	NEW	SHE'S SO HIGH — KURT NILSEN BMG
2	4	IN DA HOUSE — LIR TRIBE RECORDS
3	2	BLI HOS MEG — DINA UNIVERSAL
4	1	THINGS ARE GONNA CHANGE — CHRISTIAN INGEBRIGTSEN UNIVERSAL
5	3	COME DOWN HERE — FENRIK LANE LLOY

ALBUMS

This Week	Last Week	Title / Artist
1	NEW	METALLICA — ST ANGER UNIVERSAL
2	1	VARIOUS ARTISTS — IDOL '03 BMG
3	NEW	DDE — VI E KONGA EMI
4	2	OZZY OSBOURNE — THE ESSENTIAL EPIC
5	3	D'SOUND — DOUBLE HEARTED DAWORKS

NEW ZEALAND

(RECORD PUBLICATIONS LTD) 06/09/03

SINGLES

This Week	Last Week	Title / Artist
1	1	IN DA CLUB — 50 CENT INTERSCOPE
2	2	ANGEL — AMANDA PEREZ VIRGIN
3	6	IF YOU'RE NOT THE ONE — DANIEL BEDINGFIELD POLYDOR
4	7	BEAUTIFUL — SNOOP DOGG FEATURING PHARRELL WILLIAMS CAPITOL
5	8	STUCK — STACIE ORRICO VIRGIN

ALBUMS

This Week	Last Week	Title / Artist
1	1	BIG RUNGA — BEAUTIFUL COLLISION COLUMBIA
2	NEW	DEFTONES — DEFTONES MAVERICK/WARNER BROS
3	2	NORAH JONES — COME AWAY WITH ME BLUE NOTE
4	3	JACK JOHNSON — ON AND ON CAPITOL
5	4	AUDIOSLAVE — AUDIOSLAVE EPIC

PORTUGAL

(PORTUGAL/AFP) 06/11/03

SINGLES

This Week	Last Week	Title / Artist
1	NEW	UM POUCO MAIS DE AZUL — MODERADOS DE PARANHOS EMI
2	2	SING FOR THE MOMENT — EMINEM INTERSCOPE
3	1	THERE THERE — RADIOHEAD PARLOPHONE
4	3	LOSE YOURSELF — EMINEM INTERSCOPE
5	6	SUNRISE — SIMPLY RED UNIVERSAL

ALBUMS

This Week	Last Week	Title / Artist
1	NEW	METALLICA — ST ANGER VERTIGO
2	3	SERGIO GODINHO — O IRMAO DO MEIO CAPITOL
3	2	DAVID FONSECA — SING ME SOMETHING NEW MERCURY
4	1	SUPER DRAGOES — PORTO CAMPEAO VIDISCO
5	22	EVANESCENCE — FALLEN WIND-UP

ARGENTINA

(CAPIF) 06/09/03

ALBUMS

This Week	Last Week	Title / Artist
1	1	BANDANA — VIVIR INTENTANDO BMG
2	NEW	FITO PAEZ — NATURALEZA SANGRE DBN
3	NEW	RICKY MARTIN — ALMAS DEL SILENCIO COLUMBIA
4	2	ERREWAY — TIEMPO SONY
5	3	MANÁ — REVOLUCION DE AMOR WEA ERTINA
6	6	ALEX UBAGO — QUE PIDES TU? WARNER BROS.
7	8	NORAH JONES — COME AWAY WITH ME BLUE NOTE
8	15	PINON FIJO — POR LOS CHICOS VIVO CENTRALIZA/BMG
9	10	BERSUIT VERGARABAT — DE LA CABEZA CON BERSUIT UNIVERSAL
10	4	MADONNA — AMERICAN LIFE MAVERICK/WARNER BROS.

COMMON CURRENCY

A weekly scoracard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B: BMG, E: EMI, I: Independent, S: Sony, U: Universal, W: Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
EVANESCENCE — Fallen (S)	4		4	7		3		6	10	
NORAH JONES — Come Away With Me (E)						7		2		7
LED ZEPPELIN — How the West Was Won (W)	9		7					10		
METALLICA — St. Anger (W/S/U)	1	5	3	1	3	1	2			3
EROS RAMAZZOTTI — 9 (B)				2	5		5		1	9

Growing Following Boosts 'Reveries'

Global Pulse

Nigel Williamson, Editor
nwilliamson@billboard.com

Engaging Italian jazz pianist, singer/songwriter, and self-professed "world's best kazoo player" **Paolo Conte** has been enjoying critical and commercial success with his latest album, *Reveries* (Nonesuch/CGD East West), which was released last month. Conte has a strong following in Europe, particularly in France and the Netherlands, and is beginning to develop a U.S. fan base. CGD East West Italy GM **Luciano Linzi** says, "This album follows 2000's *Best of Paolo Conte*, which did 1 million units worldwide and was intended as a visiting card for the North American market." The 16-track set has gone gold in Italy and France. Linzi is confident that sales will be boosted further by live dates throughout June. "We also hope he will play in America, as press reviews and live performances are his main form of promotion. His albums continue to sell well a year after their release."

MARK WORDEN

DAFT STAR: Parisian electronic duo **Daft Punk** has scored a feature-length film, *Interstella 5555: The Story of the Secret Star System*. Overseen by Japanese animation legend **Leiji Matsumoto** and written and scored by Daft Punk's **Guy-Manuel de Homem Christo** and **Thomas Bangalter**, the hour-long "space opera" completes the story begun by the videos of singles "One More Time," "Aerodynamic," "Digital Love," and "Harder Better Faster Stronger," in which an evil impresario kidnaps and brainwashes an extra-terrestrial rock group, transforms them into prefabricated pop stars, brings them back to Earth, and manipulates them to the top of the charts. Each "movement" of this silent film is accompanied by a track from the duo's 2001 album, *Discovery* (Virgin). "The project was born in 2000, when we flew out to Tokyo with an hour of music and our own script," Bangalter says. "Leiji gave us a warm reception, and after listening to the music, he came on board immediately. Three years later, our dream has come true." Previewed at this year's Cannes Film Festival, *Interstella 5555* was released in 30 French theaters May 28 and has secured cinema distribution in Japan, Russia, Portugal, and the Baltic states. EMI plans to release a DVD of the film in December.

A SCENE FROM THE DAFT PUNK-SCORED FILM 'INTERSTELLA 5555'

JAMES MARTIN

TYPICALLY ALTERNATIVE: "There's nothing more boring than a band with a typical sound," says **Jan Muchow**, leader of cult Czech duo **Ecstasy of St. Theresa**. It's highly unlikely that the adventurous duo, which is completed by singer/actress **Katerina Winterová**, could ever be described as typical of anything. One of the few Czech acts to achieve success beyond their homeland, the pair have worked on film and theater scores. The duo's latest album, *Slowthinking*, on EMI subsidiary Escape, is a deliberately obtuse and minimalist affair, but it has already claimed the title of alternative album of the year at the Czech Music Awards.

STEVE ADAMS

YOU'VE BEEN FRAMED: The Frames have shot straight to the top of the Irish album charts with their live album, *Setlist*, released on their own Plateau label. Led by former street busker **Glen Hansard**, the Dublin-based band also has three studio albums currently in the Irish top 40. *Setlist* was compiled from a series of shows in Dublin's Vicar St. venue and captures the spirit of the band's intense folk-rock, which has soaked up a range of influences from **Will Oldham** to **the Waterboys**. Hansard recently presented a series on Irish TV called *Other Voices*, which showcased a broad spectrum of local singer/songwriters and neo-folk singers. The Frames tour the U.S. in June but return to the U.K. for the Glastonbury Festival. Hansard fondly remembers his days strumming for his supper on the streets of Dublin: "But with the busking, it was always about attracting a crowd around you and keeping them there. It was never about the money. It was more about getting everybody involved somehow."

NICK KELLY

Japan Prepares A Project To 'Treasure'

BY STEVE McCLURE

TOKYO—A new campaign aims to further cultural exchanges between Japan and the nations of Southeast Asia.

Two of the Asian region's most popular singer/songwriters are combining their talents on the initiative's theme song, which is set for a region-wide release during the coming months.

Japan's Kazufumi Miyazawa and Singapore's Dick Lee have co-written "Treasure the World" (published by Tokyo-based Five D Corp.) for the J-ASEAN Pops campaign. The Japan Foundation, which promotes cultural, sporting, educational, and economic exchanges between Japan and other nations, is planning, organizing, and largely funding the initiative.

A Japan Foundation spokeswoman says, "This song will be used to create a sense of shared awareness that we are contemporaries

MIYAZAWA

living in the same world." The foundation is jointly funded by the Japanese government and the country's private sector.

Lending the campaign nonfinancial backing are the Japanese Foreign Ministry and the Japanese embassies of the 10 ASEAN (Assn. of Southeast Asian Nations) member countries. J-ASEAN Pops is part of the ASEAN-Japan Exchange Year 2003 program, which was announced by Japanese prime minister Junichiro Koizumi last year.

Japanese vocalist Chika Yuri has recorded English- and Japanese-language versions of the song, which Toshiba-EMI is releasing as a single June 25 in Japan. The Japanese version of the song has lyrics by Toshiba-EMI-signed singer/songwriter Taeko Onuki and is titled "Anata Ni Ai Ni Ikou." Acts from each ASEAN member country will record "Treasure the World" in their local languages.

The J-ASEAN Pops campaign will also include the staging of concerts during the next few months featuring many of the artists who have recorded the song. The concerts will take place in various cities in ASEAN countries and in Japan, beginning June 25 in Kuala Lumpur, Malaysia, and running through December.

LEE

There are also plans to produce a radio program titled *Tokyo Beat*. This will be broadcast in local languages by radio stations throughout Southeast Asia with the aim of promoting Japanese pop music in general and "Treasure the World" in particular.

Miyazawa, leader of Toshiba-EMI pop-rock band the Boom and an accomplished solo artist, wrote the music for the song. Lee—who has released numerous albums, produced various artists, and written several musicals—wrote the lyrics.

"When I was first approached with the concept of working on this project, I thought it was a tremendous honor," Miyazawa says. "At the same time, I also knew that this was going to be very tough, because I am very much aware of the differences between the music in each of these countries. So the idea of creating something that could be a kind of standard in all of these countries was very difficult indeed."

Lee adds, "I feel that Asian people are very spiritual, and the theme of the lyrics to this song—and, I hope, this campaign—is to reach out spiritually, because we have a spiritual bond with each other. I'm looking forward to all the different interpretations of the song that will be coming out."

Canadian Folk Fests

Continued from page 47

ested in playing festivals today, including higher-profile acts. I am getting calls from booking agents who wouldn't have phoned 10 years ago. Folk music has broadened to cover a wide range of music, both in the minds of artists and audiences alike."

For two decades, the top folk festival tier in Canada—in terms of audience and the clout to attract top-name artists—has consisted of the Edmonton Folk Music Festival (which is held in August) and the Calgary Folk Music Festival, the Winnipeg Folk Festival, and the Vancouver Folk Music Festival (which are held in July).

That tier is followed by a smaller but still prominent group that includes the Ottawa Folk Festival, the Regina Folk Festival (held in Regina, Saskatchewan), and the Summerfolk Music & Crafts Festival (held in Owen Sound, Ontario). All take place in August. A number of smaller festivals are also held across the country during the summer.

Booking agents say that the attraction of all of these "community"-styled festivals for their clients is that the audiences attending them are significant music fans.

"Festivals attract audiences that, once they find something, stay attached to it," says agent Richard Mills at S.L. Feldman & Associates in Toronto. "Performing at festivals is an excellent way to develop or revisit audiences. Artists can come back later [into specific markets] and do a successful theater tour."

Kerry Clarke, associate producer of the Calgary Folk Music Festival, says, "In terms of artists' career development, we play a significant role. We are the place up-and-coming artists are playing."

Canada's folk circuit has developed a significant number of major artists. These include such internationally successful acts as Gordon Lightfoot, Joni Mitchell, Bruce Cockburn, and Kate & Anna McGarrigle. More recently, Loreena McKennitt, Stephen Fearing, Blackie & the Rodeo Kings, and the Be Good Tanyas have all made significant impact through playing domestic festivals.

Festival talent buyers say competition is fierce for coveted annual performance slots, particularly among newcomers. "I'm faced with about 2,000 choices each year," Clarke says. "This year, I received 800 unsolicited artist packages."

Fenton says, "Next year, I'm not

FLOHIL

going to accept unsolicited applications. I had over 1,200 of them this year. There were another 300 submissions from booking agents."

The growth in industry interest in festivals is because most are unrecognizable from how they first developed as singer/writer or roots-styled events two decades ago. Many, like the Edmonton Folk Music Festival or the Calgary Folk Music Festival, push the definition of "folk music" in their bookings.

This year, Edmonton offers such non-folk headliners as Norah Jones, Solomon Burke, and the Funk Brothers; Calgary's lineup includes Elvis Costello, Ani DiFranco, Daniel Lanois, Ricky Skaggs, and Blue Rodeo.

"We're pretty headline-heavy this year," Clarke says, "but audiences have come to expect big names. Still, the festival hasn't lost its traditional roots. It has just expanded so it's not just traditional 'roots.' "

Richard Flohil is a former artistic director of the Mariposa Folk Festival, which takes place during July in Orillia, Ontario. He argues that the festivals aren't yet being dominated by big-name mainstream performers. "Edmonton will still have such traditional folk/roots artists as Taj Mahal and Dar Williams," he points out.

Festivals generally prefer artists to commit to perform for a weekend, to enable programming flexibility. The festivals—employing main performance and workshop stages—also offer significant opportunities for artists to perform with each other in a variety of musical settings.

"Festivals are a great learning experience, especially for younger artists," says U.S. booking agent Jim Fleming of Jim Fleming Artists in Ann Arbor, Mich. "They can see people like Taj Mahal or Tom Paxton, who have really honed their craft."

Clarke notes that "some headliners only play the one main stage concert and go on to their next date. But the majority of artists participate in the [weekend] festival experience."

Dugg Simpson, artistic director of the Vancouver Folk Music Festival, says, "I have a hard time convincing major agents that playing the whole festival can be part of a marketing of an artist. But the reason $200,000 Canadian [$147,000] worth of CDs was sold [on-site at the festival] in two days last year was due to the repeated exposure of acts over those days."

French Group Sues

Continued from page 47

forms, including some Apple computers and new in-car stereos from [French automobile manufacturer] Peugeot."

UFC-Que Choisir's legal action focuses on two labels that have released specific CDs about which it received complaints from the public. Both Warner Music France and EMI Recorded Music France declined to comment on the action.

But Hervé Rony, director general of French labels body SNEP, contends that the real issue is whether a consumer has the right to make multiple private copies of a CD. Playing problems are only experienced on a very small number of titles, Rony claims. Labels are "working at fixing any problem that the consumer encounters," he says. "But the record companies are being victimized; really, the responsibility should fall on the equipment manufacturers. After all, these problems are isolated—not all car stereos have experienced problems."

Independent labels organization UPFI says in a statement that it supports the use of protection systems, "providing they don't prevent the use of CDs on all platforms, including computers and car stereos." The body would oppose measures making all home copying impossible or very difficult on the grounds that "such measures would be negatively experienced by most consumers."

"What's unacceptable," Rony says, "is that the UFC is using this as a platform to argue that CDs shouldn't be protected. And that's ridiculous. The law is very clear that the consumer's right to private copying is a limited exception.

"Obviously," he adds, "if a consumer buys a CD and makes 10 or more copies of it, they're doing this not because they have 10 different personal uses for this CD [but] to sell the copies. And that tramples on the idea of authors' rights."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

U.K.-based Sanctuary Group reported revenue for the six months to March 31 of £65.5 million ($108.8 million), up 31% from the same period in 2001/2002. Earnings before interest, taxes, depreciation, and amortization (ebitda) rose 44% to £10.9 million ($18.1 million). The company's recorded music division saw sales rise 20% to £30.9 million ($51.3 million). Ebitda from recorded music alone was up almost 65% to £6.1 million ($10.1 million). Sanctuary has just signed British vocalist Morrissey to a new recording deal (*Billboard Bulletin*, June 6) and says it is currently in talks with "a number of high-profile acts." The company claims to be the world's biggest non-U.S. booking agency and the world's third-largest merchandiser. **LARS BRANDLE**

HUI

Universal Music Southeast Asia (UMSA) has bought out its partners in Manila, Philippines-based joint venture MCA Universal. Teddy Sabido is appointed managing director of the renamed company, Universal Music Philippines. Sabido, who was managing director of Bangkok-based label Sony Music Bec Tero Entertainment, has previously held various music industry management and marketing positions in Thailand, Singapore, and the Philippines. He reports to UMSA president Harry Hui. Sabido succeeds Ramon Chuaying, who had been managing director since MCA Universal's 1993 launch as Polycosmic Records (*Billboard*, May 15, 1993). Then, it was a joint venture between Universal Music's previous incarnation, PolyGram—which owned 30%—and local music business veteran James Dy's company, Cosmic Records. Dy also owned PolyGram's previous licensee, Dyna Products. UMSA declines to reveal the final equity split in MCA Universal. But informed sources say 51% was held by the major and 49% by more than 10 individuals, including Chuaying and Dy. "I'd like to thank our local partners, in particular Ramon Chuaying and James Dy, for their years of service in building up the label," Hui says. "[Sabido]'s extensive management and marketing experience will provide the vital balance needed to get a new team and a new company off the ground quickly and successfully." **STEVE McCLURE**

Greece's largest label, Minos-EMI, has partnered with Athens-based news distributor Argos to supply street kiosks throughout the country with selected CDs. Minos-EMI marketing director Georgia Valavani says the strategy allows the label to penetrate remote areas of the Greek mainland, as well as the islands, which have few record shops. Valavani adds that piracy is "rampant in isolated parts of the country." Argos distributes newspapers and magazines to 16,000 sales points nationwide. In addition to its own titles, Minos-EMI also distributes BMG releases in Greece. The CDs are displayed in special stands at the kiosks. **MARIA PARAVANTES**

Executive Turntable

RECORD COMPANIES: Tim Bowen is named chairman of Zomba Records U.K., based in London. He remains chairman/CEO of BMG U.K. and Ireland.

Nancy Poleon is promoted to European marketing manager of BMG International, based in London. She was senior marketing manager of BMG Benelux.

BMG International also names **Suzanne Steers** director of marketing and **Simon Fielde** marketing/promotions coordinator. They were, respectively, director of marketing for Zomba International and marketing coordinator of Zomba International. Both will be based in London.

Stefan Piendl is promoted to senior VP/COO of BMG Classics, based in Munich. He was managing director of BMG Ariola Classics Germany/Switzerland/Austria.

Michael Richardson is named frontline marketing manager of Universal Music Australia, based in Sydney. He was marketing manager of Arista and Cheeky at BMG U.K.

Tracie London-Rowell is named director of film, TV, and advertising for Universal Music U.K. She was head of synchronization for Chrysalis Music.

MUSIC PUBLISHING: Taka Matsui is promoted to managing director of Universal Music Publishing K.K., based in Tokyo. He was senior director.

MUSIC RETAILING: Mark Bowles is promoted to head of property for music specialist HMV Europe and its sister company bookseller, Waterstone's, based in London. He was head of property for HMV Europe.

MUSIC TELEVISION: Li Yifei is promoted to senior VP of MTV China, based in Beijing. She was managing director.

Twelve-Month Revamp Planned For U.K.'s Ministry Of Sound

BY ADAM HOWORTH

LONDON—Ministerial reshuffles are a regular part of British political life. But the latest U.K. ministry to get a revamp is not part of the government here; rather, it's the dance specialist that claims to be the U.K.'s largest independent music company.

London-based Ministry of Sound (MoS) has been going through change since late 2002. There were cutbacks, including the closure of its U.S. office in New York, and the end of an exclusive North American licensing deal with MCA Records (*Billboard Bulletin*, Dec. 13, 2002).

Since then, it has terminated business relationships with two other London-based dance labels and seen its founder and CEO sidelined.

But the company is planning on bouncing back during the next 12 months by undertaking a major restructuring program overseen by recently appointed CEO Mark Rodol. That restructuring, Rodol says, should consolidate MoS' reputation as an international "dance brand."

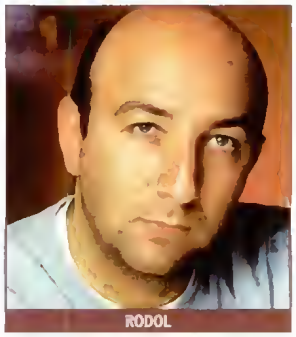
Since starting life as a London dance club in 1991, MoS has grown into a multimedia business empire. It claimed annual revenue of £100 million ($163 million) for 2002 and 3% of the U.K. albums market. It employs 100 staffers in the U.K., and a further 30 work in its Berlin and Sydney offices.

MoS' recent difficulties coincided with a decline in singles shipments of more than 11% in value and volume (according to labels body the British Phonographic Industry) in its core U.K. market, with dance music losing ground among the youth market to pop-oriented acts.

Rodol says that its cutbacks were "not that extreme, in those market conditions. We were nine months ahead of the rest of the industry, which reacted with even more extreme cuts."

The next 12 months, he says, will see a major transition in the company. It will "be unrecognizable as a business."

Part of the transition has involved severing links with London-based Renaissance Records in May (*Billboard Bulletin*, May 28), for which MoS provided U.K. sales and marketing and international distribution. In February,


RODOL

MoS had pulled out of a joint venture with another London-based indie, urban label Relentless Records.

MoS was founded by James Palumbo, who relinquished his day-to-day duties as CEO to become part-time chairman in March. Simultaneously, Rodol was promoted to CEO; he had been creative and marketing director. "James is the chairman, networking and introducing opportunities to us," Rodol says.

His own core responsibility, Rodol says, is "developing the long-term brand focus for Ministry of Sound."

The idea of MoS as a "brand" is something Rodol stresses regularly. He describes himself as the "guardian" of the brand and suggests it is the strength of the brand that separates the company from its competitors.

"The business now has a brand-led strategy, as opposed to previous years," he insists. "As a multimedia brand, our different strands allow us to exploit the market—whether it's selling MP3 players [online at ministryofsound.com] or downloads, or operating our [online] radio channel."

Delivering successful compilations has allowed MoS to combat globally falling singles sales. Lohan Presencer, managing director of the company's label arm, Ministry of Sound Recordings, gives little credence to media talk about the "death of dance" as a genre.

"How can it possibly be true," he asks, "when we're having hit records? If you pull up the U.K. singles sales chart for any week, still 30%-40% of the hit records are dance."

Steve Owen, dance and urban manager for HMV Europe at the retailer's London headquarters, confirms consumer demand for the genre in the U.K. "Last year, only one club record crossed over from dance to mainstream: X-Press 2's 'Lazy' [on U.K. label Skint].

"This year, we've already had massive hit singles in the U.K. by Room 5 ["Make Luv" on Positiva] and Bhangra Knights ["Husan," also on Positiva]. And MoS has had DJ Sammy at No. 2 [on the Official U.K. Charts Co. weekly sales chart] with 'Boys of Summer' and Tomcraft at No. 1 with 'Loveless.' "

Most MoS signings are licensed individual tracks, which are released as singles and on album compilations. The one notable exception is British electronica duo Bent, which is being developed as a long-term, album-based project.

To date, the company claims to have sold 30 million albums globally—predominantly compilations. Outside of the U.K., Germany, and Australia, where it has standalone operations, releases are licensed to local partners on a territory-by-territory basis.

IFPI Hails Declaration

Continued from page 47

strong pressure to comply with the demands of the parliament, which is the EU's only directly elected assembly.

The MEPs who launched the campaign in March hail from the four biggest political groups: French Conservative Janelly Fourtou, British Labour MEP Arlene McCarthy, Dutch Liberal Toine Manders, Austrian Green Mercedes Echerer, and Spanish Conservative Marcelino Oreja Arburua.

Fourtou says the declaration sends an important signal that piracy had to be addressed by decision-makers, adding, "This will help raise awareness about the issue."

Fourtou says she found many MEPs were unaware of the extent of the piracy problem. "Many thought it only covered luxury products, and they were reluctant to put their names to it. But we have to show that this is not just an economic problem; it is also one about society. Many people simply do not know where the law stands on this."

Fourtou adds that EU leaders should make fighting the counterfeiters one of their economic priorities. "We simply cannot secure creativity and innovation if it is not given the protection it deserves," she says.

McCarthy says, "This declaration must be a wake-up call to governments to make a priority of tackling the growing piracy problem. Piracy undermines intellectual property but also poses risks for consumer health and safety."

The declaration says piracy and counterfeiting "have reached alarming levels in the EU and epidemic proportions in accession countries." It quotes EC statistics that show that 900% more pirated goods were intercepted by EU customs officials in 2001 than had been seized from 1998 to 2001. The declaration also restates a concern often expressed by the music industry that organized crime networks behind the pirate trade use profits from it to finance drug trafficking and terrorism.

T. Rex's 'Warrior' A Winning Remix

Studio Monitor

By Christopher Walsh
cwalsh@billboard.com

The medley of sounds and styles that makes up **T. Rex's** 1971 *Electric Warrior* will be heard—finally!—in the full glory of surround sound.

Original producer **Tony Visconti's** recent surround remix of *Electric Warrior*, due for September release on DVD-Audio in the U.S. and Super

Audio CD in Europe, lays bare both the greatness of the album's 11 tracks and the benefits of high-resolution, multichannel audio. Sitting in the middle of a 5.1-channel speaker array, the core musicians and overdubbed string and horn players are practically in the room, generating an extraordinary concoction of primal rock; trippy, early-glam attitude; and Visconti's classical-inspired arrangements.

Analog masters were baked in London and delivered to Looking Glass Studios in New York on an AIT tape, which Visconti and engineer **Hector Castillo** downloaded to Pro Tools for the remix. With the exception of two songs for which original multitrack masters could not be found, Visconti reveals, the remix process was not complicated.

"It was all 16-track tape, and on a lot of [songs], we didn't even use 16 tracks," he recalls. "For instance, 'Jeepster' is a 12-track recording, and I think there's another one that is an 11-track recording. The hardest thing is remembering what I put those [signals] through 30 years ago—what compressors, what kind of delays, all that. We listened to the stereo versions very, very carefully, because if we didn't copy it exactly, it sounded really bad."

Fortunately, Visconti adds, Looking Glass Studios is equipped with a variety of vintage processing equipment, including 10 channels of Neve preamplifiers, a Fairchild compressor/limiter, Universal Audio 1176s, and Pultec equalizers. "The only thing we made a concession to," Visconti notes, "was when we had slapback echo. In those days, we used to have a tape machine spinning at all times; nowadays, we use digital delay."

Classically trained, Visconti's string arrangements complement the four-piece rock'n'roll of T. Rex. Presented in surround sound, the string and horn tracks gain greater prominence, allowing a more engrossing blend of sounds and styles.

"Besides the traditional string section, which was a full complement of violins, violas, and cellos, on some tracks we had two cellos and a bassoon," Visconti says. "That is a very lovely sound, and you can hear it much better in surround."

As with his 5.1-channel remix of **David Bowie's** *Heathen* (Studio Monitor, Aug. 31, 2002), Visconti's surround mix of *Electric Warrior* is *big*, utilizing all speakers fully. Additionally, low-frequency signals—bass guitar and bass drum—are fed to all five speakers as well as to the subwoofer.

"I've heard some 5.1 mixes that are amazingly thin and puny, because everyone puts *everything* in the front speakers and only the reverb in the back," he observes. "I think it's a great injustice to the system.

"The band was mainly featured in front with guitars wrapped around the sides, kind of in a semi-circle," he continues. "I used the center channel exclusively for the voice, then bled the voice a little bit into the left and right speakers. I had the reverbs coming from all speakers, but certain ones—for instance, if it was the vocal reverb—would be going to the rear speakers.

"I kept the strings in the back speakers, creating a semi-circle with the string section in the rear speakers, and their reverb would be thrown to the front. We placed saxophones on the sides—I would pan them and make a kind of center between the front right and the rear right, and the rear left and the front left."

Electric Warrior was recorded more than 30 years ago at four now-defunct studios—Media Sound in New York, Wally Heider's in Los Angeles, and Trident and Advision in London—but the surround remix brings the sounds of its era very close. "That was the idea," Visconti says. "Not to make it sound like it was recorded today, [but] to make a spacious recording of yesterday."

Tracking The Changes At Pacifique Studios

BY CHRISTOPHER WALSH

Though the 115th Audio Engineering Society (AES) Convention is nearly four months away—it will be held Oct. 10-13 in New York—it is not difficult to predict the look of the exhibition floor.

Digital audio workstations (DAWs) have become the norm for recording and editing, and the 115th AES confab will feature all the latest DAW hardware and software, led by Digidesign, manufacturer of the Pro Tools platform. Tape machines, increasingly rare in recording applications, are likely to be found at the convention's "museum of recording" demonstration, if at all.

Mixing is one stage of music production that still enjoys, for the most part, the budgetary considerations once afforded tracking. Also, with the exception of multichannel music, one of the few areas of the music industry experiencing growth—the equipment and process have not fundamentally changed.

This paradigm is seen at Pacifique Recording Studios, a two-room facility in North Hollywood, Calif., with its recent installation of a second Solid State Logic XL K Series console. Introduced in early 2002, the K Series—like its predecessor, the J Series—has found a home in many of the world's top recording facilities. Pacifique installed both models shortly after their introduction.

"Last year, we changed one [console]," co-owner Joe Deranteriasian says. "Then the demand was so high, because my clients who were working on the K didn't want to go back to the old console."

Pacifique can accommodate vocal or instrumental overdubs, Deranteriasian says, but tracking dates have gone the way of his analog tape machines. "We have large rooms," he says, "and we used to have tracking [sessions] all the time, when we had a Trident board. I still have analog tape machines too; we haven't used them for the last two years."

Multichannel music for such consumer formats as DVD-Audio and Super Audio CD represents the most profound shift in the mixing field since the emergence of stereo. Mix engineer Brad Gilderman, a regular client at Pacifique, is using the K Series consoles for both 2- and 5.1-channel mixes. He recently created a surround mix for Japanese artist Yazawa's upcoming DVD.

GILDERMAN

"Pro Tools and all these things are great, but I think what stands out with myself, as well as other mixers, is the combination of a great console with the technology," Gilderman says. "I've been doing stereo mixes as well as 5.1 mixes, and the XL K is the most incredible console there is.

"Recording has become a different process than what it was when I started," Gilderman adds, "because I grew up in the era of 'everything live.' As things have changed, it seemed advantageous to be more involved in mixing. Mixing just gives better control."

JUNE 21 2003 Billboard® PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 14, 2003)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	BEER FOR MY HORSES Toby Keith Duet With Willie Nelson/ J. Stroud, T. Keith (DreamWorks)	21 QUESTIONS 50 Cent Featuring Nate Dogg/Dirty Swift (G-Unit/Aftermath/ Interscope)	LIKE A STONE Audioslave/ R. Rubin (Interscope/Epic)
RECORDING STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	HIT FACTORY CRITERIA (Miami, FL) O'HENRY (Burbank, CA) Julian King	ENCORE (Burbank, CA) Mauricio "Veto" Iragorri TEAMWORK (Long Island, NY) Sha Money XL	CELLO (Los Angeles, CA) David Schiffman
CONSOLE(S)/ DAW(S)	SSL 4000 G	SSL 4000 G	SSL 9000 J	SSL 4000 G	Neve 8078
RECORDER(S)	Pro Tools	Pro Tools	Sony 3348 HR, Pro Tools	Pro Tools	ATR 124, Vintage API
RECORDING MEDIUM	Pro Tools	Pro Tools	Quantegy 467, Pro Tools	Pro Tools	EMTEC 900
MIX DOWN STUDIO(S) (Location) Engineer(s)	ENCORE (Burbank, CA) Dr. Dre	ENCORE (Burbank, CA) Dr. Dre	LOUD (Nashville, TN) Julian King	ENCORE (Burbank, CA) Dr. Dre	CELLO (Los Angeles, CA) Rich Costey
CONSOLE(S)/DAW(S)	SSL 4000 G	SSL 4000 G	Sony Oxford OXF-R3	SSL 4000 G	SSL 9000 J
RECORDER(S)	Pro Tools	Pro Tools	Pro Tools	Pro Tools	ATR 1/2", Pro Tools
MIX DOWN MEDIUM	Pro Tools	Pro Tools	Pro Tools	Pro Tools	Quantegy GP9
MASTERING (Location) Engineer	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	MASTERMIX (Nashville, TN) Hank Williams	BERNIE GRUNOMAN (Los Angeles) Brian "Big Bass" Gardner	SONY (New York) Vlado Meller
CD/CASSETTE MANUFACTURER	UMVD	UMVD	UMVD	UMVD	SONY

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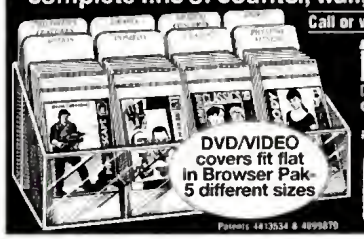

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For week ending JUNE 8, 2003

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1. JOE BUDDEN, PUMP IT UP
2. 50 CENT, 21 QUESTIONS
3. BONE CRUSHER, NEVER SCARED
4. DAVID BANNER, LIKE A PIMP
5. MONICA, SO GONE
6. LUDACRIS, ACT A FOOL
7. GIRLWAVE, IN THOSE JEANS
8. CHINGY, RIGHT THURR
9. DA BRAT, IN LOVE WIT CHU
10. JAHEIM, PUT THAT WOMAN FIRST
11. BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
12. FABOLOUS, CAN T LET YOU GO
13. B. KELLY, SNAKE
14. FLOETRY, SAY YES
15. HEATHER HEADLEY, I WISH I WASN T
16. SNOOP DOGG, BEAUTIFUL
17. TYRESE, SIGNS OF I OVE MAKIN
18. TAMIA, OFFICIALLY MISSING YOU
19. THE ISLEY BROTHERS, WHAT WOULD YOU DO
20. JAY-Z, EXCUSE ME MISS
21. DRU HILL, I LOVE YOU
22. LIL MO, 4 EVER
23. WAYNE WONDER, NO LETTING GO
24. JUSTIN TIMBERLAKE, ROCK YOUR BODY
25. THREE 6 MAFIA, RIDDIN SPINNERS
26. CLIPSE, HOT DAMN
27. JENNIFER LOPEZ, I M GLAD
28. GANG STARR, RITE WHERE U STAND
29. LIL' KIM, THE JUMP OFF
30. TALIB KWELI, GET BY
31. HITMAN SAMMY SAM, STEP DADDY
32. WHITNEY HOUSTON, TRY IT ON MY OWN
33. SEAN PAUL, GET BUSY
34. STAGGA LEE, ROLL WITH M V.P.
35. NOVEL, PEACH
36. NELLY, PIMP JUICE
37. 50 CENT, MANY MEN
38. KELLY PRICE, HE PROPOSED
39. LIL JON & THE EAST SIDE BOYZ, GET LOW
40. CROOKED I, STILL THA ROW

NEW ONS
TYRESE, SIGNS OF LOVE MAKIN
THREE 6 MAFIA, RIDIN SPINNERS
GANG STARR, RITE WHERE U STAND

CMT
COUNTRY MUSIC TELEVISION
330 Commerce Street, Nashville, TN 37201

1. SHANIA TWAIN, FOREVER AND FOR ALWAYS
2. BRAD PAISLEY, CELEBRITY
3. BROOKS & DUNN, RED DIRT ROAD
4. KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
5. TOBY KEITH, BEER FOR MY HORSES
6. RASCAL FLATTS, LOVE YOU OUT LOUD
7. MONTGOMERY GENTRY, SPEED
8. CHRIS CAGLE, WHAT A BEAUTIFUL DAY
9. DARRYL WORLEY, HAVE YOU FORGOTTEN
10. FAITH HILL, YOU RE STILL HERE
11. KEITH URBAN, RAINING ON SUNDAY
12. MONTGOMERY GENTRY, MY TOWN
13. KEITH URBAN, SOMEBODY LIKE YOU
14. MARTINA MCBRIDE, CONCRETE ANGEL
15. ALAN JACKSON, DRIVE (FOR DADDY GENE)
16. ALISON KRAUSS, THE LUCKY ONE
17. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
18. JOHNNY CASH, HURT
19. DIXIE CHICKS, LONG TIME GONE
20. TERRI CLARK, THREE MISSISSIPPI
21. TRACE ADKINS, THEN THEY DO
22. FAITH HILL, WHEN THE LIGHTS GO DOWN
23. LONESTAR, MY FRONT PORCH LOOKING IN
24. DWIGHT YOAKAM, THE BACK OF YOUR HAND
25. TIM MCGRAW, SHE S MY KIND OF RAIN
26. BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
27. KENNY CHESNEY, BIG STAR
28. JOE NICHOLS, BROKEN HEARTSVILLE
29. MARK WILLS, 19 SOMETHIN
30. UNCLE KRACKER, DRIFT AWAY
31. JENNIFER HANSON, THIS FAR GONE
32. JESSICA ANDREWS, THERE S MORE TO ME THAN YOU
33. JIMMY WAYNE, STAY GONE
34. DIERKS BENTLEY, WHAT WAS I THINKIN
35. RHONDA VINCENT, YOU CAN T TAKE IT WITH YOU
36. TOBY KEITH, COURTESY OF THE RED, WHITE & BLUE
37. LISA MARIE PRESLEY, LIGHTS OUT
38. DIAMOND RIO, I BELIEVE
39. DOLLY PARTON, I M GONE
40. BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)

NEW ONS
DOLLY PARTON, I M GONE
BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)

MTV
MUSIC TELEVISION
1515 Broadway, New York, NY 10036

1. 50 CENT, 21 QUESTIONS
2. ASHANTI, ROCK WIT U
3. JOE BUDDEN, PUMP IT UP
4. BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
5. KELLY CLARKSON, MISS INDEPENDENT
6. METALLICA, ST ANGER
7. EVANESCENCE, BRING ME TO LIFE
8. FABOLOUS, CAN T LET YOU GO
9. JUSTIN TIMBERLAKE, ROCK YOUR BODY
10. PINK, FEEL GOOD TIME
11. ROONEY, BLUE SIDE
12. MYA, MY LOVE IS LIKE... WO
13. MICHELLE BRANCH, ARE YOU HAPPY NOW?
14. MONICA, SO GONE
15. CHRISTINA AGUILERA, FIGHTER
16. COLD, STUPID GIRL
17. T.A.T.U., NOT GONNA GET US
18. SEAN PAUL, LIKE GLUE
19. JENNIFER LOPEZ, I M GLAD
20. GOOD CHARLOTTE, GIRLS & BOYS
21. FLOETRY, SAY YES
22. CHEVELLE, SEND THE PAIN BELOW
23. STAIND, PRICE TO PLAY
24. BONE CRUSHER, NEVER SCARED
25. LUDACRIS, ACT A FOOL
26. LILLIX, IT S ABOUT TIME
27. WAYNE WONDER, NO LETTING GO
28. JAY-Z, EXCUSE ME MISS
29. MATCHBOX TWENTY, UNWELL
30. RADIOHEAD, THERE THERE
31. LOU REED, WALK ON THE WILD SIDE
32. STACIE ORRICO, STUCK
33. JEWEL, INTUITION
34. GOOD CHARLOTTE, THE ANTHEM
35. JASON MRAZ, THE REMEDY (I WON T WORRY)
36. JAHEIM, PUT THAT WOMAN FIRST
37. HILARY DUFF, WHY NOT
38. KENNA, FREETIME
39. AVRIL LAVIGNE, I DISING GRIP
40. QUEENS OF THE STONE A., GO WITH THE FLOW

NEW ONS
MYA, MY LOVE IS LIKE... WOAH

Music First
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1. MATCHBOX TWENTY, UNWELL
2. EVANESCENCE, BRING ME TO LIFE
3. JEWEL, INTUITION
4. JENNIFER LOPEZ, I M GLAD
5. LISA MARIE PRESLEY, LIGHTS OUT
6. MICHELLE BRANCH, ARE YOU HAPPY NOW?
7. PINK, FEEL GOOD TIME
8. FOO FIGHTERS, TIME LIKE THESE
9. ASHANTI, ROCK WIT U
10. TRAIN, CALLING ALL ANGELS
11. COLDPLAY, CLOCKS
12. SUGAR RAY, MR. BARTENDER (IT S SO EASY)
13. CHRISTINA AGUILERA, FIGHTER
14. KELLY CLARKSON, MISS INDEPENDENT
15. AUDIOSLAVE, LIKE A STONE
16. UNCLE KRACKER, DRIFT AWAY
17. EMINEM, SING FOR THE MOMENT
18. B. KELLY, SNAKE
19. ALL AMERICAN REJECTS, SWING SWING
20. JASON MRAZ, THE REMEDY (I WON T WORRY)
21. MAROON 5, HARDER TO BREATHE
22. GOO GOO DOLLS, SYMPATHY
23. SHANIA TWAIN, FOREVER AND FOR ALWAYS
24. MADONNA, AMERICAN LIFE
25. WHITE STRIPES, SEVEN NATION ARMY
26. 3 DOORS DOWN, WHEN I M GONE
27. SANTANA, THE GAME OF LOVE
28. FRANKY PEREZ, SOMETHING CRAZY
29. CELINE DION, I DROVE ALL NIGHT
30. THORNS, I CAN T REMEMBER
31. RED HOT CHILI PEPPERS, CAN T STOP
32. THALIA, I WANT YOU
33. JOHN MAYER, YOUR BODY IS A WONDERLAND
34. NO DOUBT, UNDERNEATH IT ALL
35. RED HOT CHILI PEPPERS, BY THE WAY
36. PINK, DON T LET ME GET ME
37. CHANTAL KREVIAZUK, IN THIS LIFE
38. SNOOP DOGG, BEAUTIFUL
39. USHER, U REMIND ME
40. PUDDLE OF MUDD, BLURRY

NEW ONS
MICHELLE BRANCH, ARE YOU HAPPY NOW?
GOO GOO DOLLS, SYMPATHY
THE WHITE STRIPES, SEVEN NATION ARMY

fuse
200 Jericho Quadrangle, Jericho, NY 11753

1. FOO FIGHTERS, TIMES LIKE THESE
2. COLD, STUPID GIRL
3. WHITE STRIPES, SEVEN NATION ARMY
4. EVANESCENCE, BRING ME TO LIFE
5. QUEENS OF THE STONE A., GO WITH THE FLOW
6. MARILYN MANSON, MOBSCENE
7. STAIND, PRICE TO PLAY
8. A.F.I., GIRL S NOT GREY
9. REVIS, CAUGHT IN THE RAIN
10. LINKIN PARK, FAINT
11. SUM 41, HELL SONG
12. GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS
13. CHEVELLE, SEND THE PAIN BELOW
14. TRAPT, HEADSTRONG
15. LESS THAN JAKE, SHE S GONNA BREAK SOON
16. P.O.D., SLEEPING AWAKE
17. DEFTONES, MINERVA
18. AUDIOSLAVE, LIKE A STONE
19. TAPROOT, MINE
20. ATARIS, IN THIS DIARY
21. SALIVA, REST IN PIECES
22. GODSMACK, STRAIGHT OUT OF LINE
23. SMILE EMPTY SOUL, BOTTOM OF A BOTTLE
24. 3 DOORS DOWN, THE ROAD I M ON
25. ALL-AMERICAN REJECTS, THE LAST SONG
26. 50 CENT, MANY MEN
27. GOOD CHARLOTTE, THE ANTHEM
28. SIMPLE PLAN, ADDICTED
29. ALKALINE TRIO, WE VE HAD ENOUGH
30. POWERMAN 5000, FREE

NEW ONS
THE ALL-AMERICAN REJECTS, THE LAST SONG
BOYSETSFIRE, LAST YEAR S NEST
COUNT THE STARS, TAKING IT ALL BACK
THALIA, I WANT YOU
BOB DOUGAN, FURIOUS ANGELS
JUNIOR SENIOR, MOVE YOUR FEET

G·A·C
GREAT AMERICAN COUNTRY
9697 E. Mineral Ave., Englewood, CO 80112

1. MONTGOMERY GENTRY, SPEED
2. RANDY TRAVIS, THREE WOODEN CROSSES
3. JIMMY WAYNE, STAY GONE
4. DIAMOND RIO, I BELIEVE
5. SHANIA TWAIN, FOREVER AND FOR ALWAYS
6. TOBY KEITH, BEER FOR MY HORSES
7. LONESTAR, MY FRONT PORCH LOOKING IN
8. BROOKS & DUNN, RED DIRT ROAD
9. CHRIS CAGLE, WHAT A BEAUTIFUL DAY
10. CLEDUS T. JUDD, WHERE S YOUR MOMMY?
11. KENNY CHESNEY, NO SHOES, NO SHIRT, NO PROBLEMS
12. TERRI CLARK, THREE MISSISSIPPI
13. EMERSON DRIVE, ONLY GOD (COULD STOP ME LOVING YOU)
14. TRACE ADKINS, THEN THEY DO
15. BILLY GILMAN, SHADES OF LIFE II AMI
16. BRIAN MCCOMAS, 99.9% SURE I'VE NEVER BEEN HERE BEFORE
17. TRACY BYRD, THE TRUTH ABOUT MEN
18. BRAD PAISLEY, CELEBRITY
19. JENNIFER HANSON, THIS FAR GONE
20. KENNY ROGERS, I M MISSING YOU
21. DWIGHT YOAKAM, THE BACK OF YOUR HAND
22. LEANN RIMES, SUDDENLY
23. MARCEL, TENNESSEE
24. DIERKS BENTLEY, WHAT WAS I THINKIN
25. KEITH URBAN, RAINING ON SUNDAY
26. GEORGE STRAIT, SHE'LL LEAVE YOU WITH A SMILE
27. DARRYL WORLEY, HAVE YOU FORGOTTEN
28. JESSICA ANDREWS, THERE S MORE TO ME THAN YOU
29. BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)
30. GEORGE STRAIT, CARRYING YOUR LOVE WITH ME

NEW ONS
BUDDY JEWELL, HELP POUR OUT THE RAIN (LACEY'S SONG)
DOLLY PARTON, I M GONE
BLAKE SHELTON, HEAVY LIFTIN
FAITH HILL, YOU RE STILL HERE
DERIC RUTTAN, WHEN YOU COME AROUND

MTV 2
1515 Broadway, New York, NY 10036

1. JOE BUDDEN, PUMP IT UP
2. 50 CENT, 21 QUESTIONS
3. COLDPLAY, THE SCIENTIST
4. LUDACRIS, ACT A FOOL
5. METALLICA, ST ANGER
6. PETE YORN, COME BACK HOME
7. RADIOHEAD, THERE THERE
8. LINKIN PARK, FAINT
9. QUEENS OF THE STONE AGE, GO WITH THE FLOW
10. DAVID BANNER, LIKE A PIMP
11. ROOTS, THE SEED
12. BUSTA RHYMES, I KNOW WHAT YOU WANT
13. GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS
14. WHITE STRIPES, SEVEN NATION ARMY
15. KENNA, FREETIME
16. HOT HOT HEAT, BANDAGES
17. LIL MO, 4 EVER
18. COLD, STUPID GIRL
19. STAIND, PRICE TO PLAY
20. CHINGY, RIGHT THURR
21. ROONEY, BLUE SIDE
22. YEAH YEAH YEAHS, DATE WITH THE NIGHT
23. BONE CRUSHER, NEVER SCARED
24. CLIPSE, HOT DAMN
25. TRAPT, HEADSTRONG
26. STARTING LINE, THE BEST OF ME
27. DEFTONES, MINERVA
28. DJ KAYSLAY, TOO MUCH FOR ME
29. DA BRAT, IN LOVE WIT CHU
30. SALIVA, REST IN PIECES

NEW ONS
THE STARTING LINE, THE BEST OF ME
JACK JOHNSON, THE HORIZON HAS BEEN DEFEATED
E-40, ONE NIGHT STAND
BEYONCE, CRAZY IN LOVE

MUZIK CANADA
299 Queen St West, Toronto, Ontario M5V2Z5

1. SEAN PAUL, GET BUSY
2. MICHELLE BRANCH, ARE YOU HAPPY NOW
3. ASHANTI, ROCK WIT U
4. THREE DAYS GRACE, I HATE EVERYTHING ABOUT YOU
5. FINGER ELEVEN, GOOD TIMES
6. GOB, GIVE UP THE GRUDGE
7. LINKIN PARK, SOMEWHERE I BELONG
8. SIMPLE PLAN, ADDICTED
9. SAM ROBERTS, WHERE HAVE ALL THE GOOD PEOPLE GONE
10. CHRISTINA AGUILERA, FIGHTER
11. SUM 41, HELL SONG
12. SHAWN DESMAN, SPREAD MY WINGS
13. WHITE STRIPES, SEVEN NATION ARMY
14. EVANESCENCE, BRING ME TO LIFE
15. IN ESSENCE, I E
16. AVRIL LAVIGNE, I DISING GRIP
17. 50 CENT, 21 QUESTIONS
18. JUSTIN TIMBERLAKE, ROCK YOUR BODY
19. EMINEM, SING FOR THE MOMENT
20. BEYONCE, CRAZY IN LOVE
21. KELLY CLARKSON, MISS INDEPENDENT
22. GOOD CHARLOTTE, THE YOUNG AND THE HOPELESS
23. BOWLING FOR SOUP, COLD SHOWER TUESDAYS
24. BRASSMUNK, BIG
25. METALLICA, ST ANGER
26. EMINEM, WITHOUT ME
27. 50 CENT, IN DA CLUB
28. MYA, MY LOVE IS LIKE... WO
29. DISTURBED, PRAYER
30. SUM 41, MAKES NO DIFFERENCE

NEW ONS
MYA, MY LOVE IS LIKE... WOAH
NOT BY CHOICE, NOW THAT YOU ARE LEAVING

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 21, 2003

4
Continuous programming
404 Washington Ave., Miami Beach, FL 33139

1. RICKY MARTIN, [illegible]
2. MANA, MARIPOSA TRAICIONERA
3. JUANES, MALA GENTE
4. RICARDO ARJONA, DAME
5. NATALIA LAFOURCADE, EN EL 2000
6. THALIA, A QUIEN LE IMPORTA?
7. DAVID BISBAL, DIGALE
8. ALEXANDRE PIRES, AMAME
9. TIZIANO FERRO, ALUCINADO
10. MOLOTOV, FRIJOLERO

JBTV
Three hours weekly
219 W Ohio, Chicago, IL 60610

1. VENDETTA RED, THATTERDAY
2. KENNA, FREETIME
3. THE STREETS, DON T MUG YOURSELF
4. AMORPHIS, AI ONE
5. THE ALCHEMIST, FIRST CONTACT
6. FLAMING SIDEBURNS, STREET SURVIVOR
7. ESCAPE ENGINE, THIS JAGGED ALIBI
8. VERBENA, WAY OUT WEST
9. AYE, BROKE THE TRUE
10. SOMEHOW HOLLOW, KAMI ODPS
11. THE REUNION SHOW, TELEVISION
12. COUNT THE STARS, TAKING IT ALL BACK
13. WAKEFIELD, SAY YOU WILL
14. POWERMAN 5000, FREE
15. BLUR, CRAZY BEAT
16. ENON, IN THIS CITY
17. THE ATARIS, IN THIS DIARY

MTV EUROPE
Continuous programming
Hawley Crescent, London NW1 8TT

1. JUSTIN TIMBERLAKE, ROCK YOUR BODY
2. MADONNA, AMERICAN LIFE
3. CHRISTINA AGUILERA, FIGHTER
4. LINKIN PARK, SOMEWHERE I BELONG
5. 50 CENT, 21 QUESTIONS
6. BUSTA RHYMES & MARIAH CAREY, I KNOW WHAT YOU WANT
7. AVRIL LAVIGNE, I M WITH YOU
8. EVANESCENCE, BRING ME TO LIFE
9. THICKE, WHEN I GET YOU ALONE
10. THE WHITE STRIPES, SEVEN NATION ARMY
11. THE CARDIGANS, YOU RE THE STORM
12. LINKIN PARK, FAINT
13. EMINEM, SING FOR THE MOMENT
14. RADIOHEAD, THERE THERE
15. RICKY MARTIN, JALEO
16. DANNII MINOGUE, I BEGIN TO WONDER
17. JENNIFER LOPEZ, I M GLAD
18. SYNE FACTORY, LOSING OUT
19. SKIN, THRASHED
20. CRAIG DAVID, RISE & FALL

Power Play Music Video Television
5 hours weekly
223-225 Washington St, Newark, NJ 07102

1. LESS THAN JAKE, SHE S GONNA BREAK SOON
2. NEW FOUND GLORY, UNDERSTATEMENT
3. JEWEL, INTUITION
4. ZWAN, LYRIC
5. MEMENTO, NOTHING SACRED
6. KINGS OF LEON, RED MORNING LIGHT
7. ZIGGY MARLEY, TRUE TO MYSELF
8. TALIB KWELI, GET BY
9. BEVIS, CAUGHT IN THE RAIN
10. THE ANDROIDS, DO IT WITH MADONNA
11. ENON, IN THIS CITY
12. BLUR, CRAZY BEAT
13. THE ROCKET SUMMER, SKIES SO BLUE
14. LISA MARIE PRESLEY, LIGHTS OUT
15. PLAY, I MUST NOT CHASE THE BOYS
16. SUNDAY DRIVER, FOREVER AGAIN
17. MADONNA, AMERICAN LIFE
18. SHANIA TWAIN, FOREVER AND FOR ALWAYS
19. BABY, BABY YOU CAN DO IT
20. MONTGOMERY GENTRY, SPEED

When Stations Get One Owner

Tuned In: Radio

By Marc Schiffman
mschiffman@billboard.com

Last week saw passionate protest regarding the Federal Communications Commission's vote to loosen ownership restrictions. **Bram Teitelman**, rock managing editor of *Billboard* sister publication *Airplay Monitor*, explored the dynamics of two rival rock stations coming under the same owner.

In this instance, Entercom/Sacramento, Calif., recently picked up modern **KWOD**, joining it with rival rock **KRXQ**. The acquisition was preceded by a seven-year legal battle.

KWOD PD **Ron Bunce** and a surprising number of others stayed after the transaction, including part-timer **Marco Collins**, who was named music director.

With the closing of the sale, KRXQ/classic rock **KSEG** station manager **Curtiss Johnson** added the same duties for KWOD. Now he, along with Bunce, faces the challenge of transforming the stations from competitors into cohabitators.

JOHNSON

BUNCE

While many stations that have bought a direct or close competitor have taken Draconian steps with personnel or format changes after closing the deal, there are no plans to radically overhaul KWOD.

"The mission is going to be [to] differentiate and really define each of these radio stations," Johnson says. "The idea is to [keep] KWOD the modern brand in the marketplace."

KRXQ has the rock brand, but "the two formats have ebbed and flowed into each other at different points in time," Johnson says. His job is "to act as traffic cop and have [KRXQ PD] **Pat Martin** and Ron make sure that these are very distinctive brands in consumers' minds."

The aggressive rock music will live on KRXQ. "The modern, more quirkier side of things will be KWOD's domain," Johnson says. "Will we share music? We have to, to be healthy, but instead of there being 30%-40% shared music in an hour—like it has been in the last couple of years—it will be more like the 15%-20% range, which is exactly what KRXQ shares with [classic rock sister] KSEG."

KRXQ will be more musically conservative. It "has already evolved in the last couple of months to where it's a little less aggressive with its current music," Johnson says. "For the last couple of years, it has really been a leading-edge, tastemaker station on the active rock panel. Now we'll fall back to where we'll be a little bit more of a conservative station and target a slightly older demographic."

And KWOD will get slightly younger while continuing to be aggressive with new music, Bunce says. As a modern rock station, "we have a lot more wiggle room in a format than maybe an active rock would. We can play the poppier stuff, we can play the straight-ahead stuff, and we can play the quirky stuff like **the White Stripes**, **Hives**, and **Strokes**. [That] will separate us."

In true consolidation fashion, the move allows KWOD to take advantage of Entercom's muscle. Bunce admits to envying KRXQ's resources. "We would show up at events and we would have bare-bones stuff, [while] they had some really nice-looking equipment, their promotions staff was good, and all the jocks had nice things to wear."

Johnson agrees. "Our intention is to make KWOD better and give it the resources that it didn't have."

RICE REWARDED: Noncommercial triple-A WXPN Philadelphia has launched the XPN Award for an Emerging Artist.

The award recognizes talented artists who demonstrate "outstanding vision, creativity, and songwriting ability," according to a station statement.

Damien Rice (*Billboard*, June 7) will receive the award July 20 as part of this year's WXPN singer/songwriter weekend.

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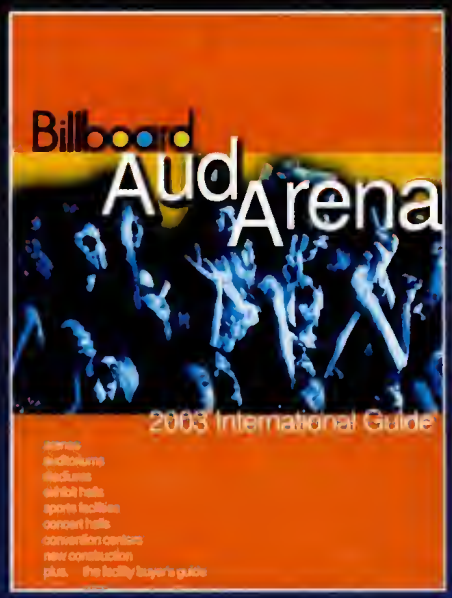

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'Anger' Management

Continued from page 7

made the decision along with fellow co-president Peter Mensch and Elektra, the band's label.

STRATEGIC PAYOFF

St. Anger hit stores five days in advance of the planned June 10 release date. It was a rare Thursday release that would have been unheard-of only a few years ago.

But in the past 13 months, three other top albums have also been released early. They were *The Eminem Show* in May 2002, followed by 50 Cent's *Get Rich or Die Tryin'* in October and Nas' *God's Son* in December.

In Metallica's case, the strategy appears to have paid off. Thanks to the 418,000 copies sold in the truncated week, *St. Anger* debuts this issue at No. 1 on The Billboard 200.

While street dates can be moving targets, labels generally try to notify accounts at least six weeks in advance of a planned change.

That's because big accounts generally book advertising a month in advance of the scheduled release. But in the past few years, the music industry has been outmaneuvered by pirates, who have often posted tracks on the Internet well in advance of the sale date.

Making matters worse, the Internet has made it easier to distribute counterfeit copies of albums, which also hurt sales.

The Eminem Show's release date was moved not once, but twice. But after it moved 285,000 copies in an abbreviated selling week and 1.32 million in the second, full-length week, all was forgiven.

Burnstein says the early release on Metallica was triggered after management learned that an Argentine radio station had a copy of *St. Anger* and was playing every track on-air.

Also, the U.K.'s Safeway chain put the album in its 480 stores June 2, a full week before the June 9 release date in that country. Burnstein made Universal Music International (UMI), the distributor handling *St. Anger* worldwide except for North America and Japan, aware of the contingency plans in late May.

A Safeway spokeswoman admits that the chain put out the album too early but only after it heard about the change in the street date. Once it realized that it had moved too soon, it sent out an order to pull the album from the shelves. About 450 of its stores responded that day, but it took until Wednesday for another 30 outlets to do so.

Burnstein says he was worried that other radio stations would start playing Argentine versions of the Metallica tracks, with the DJs talking in Spanish over the music.

Elektra executive VP/GM Greg Thompson agrees. "There was a great fear that we could have been hurt deeply by waiting until the 10th, so we felt it was in the best interest of everybody to rush to street date."

Elektra informed its distributor, WEA, at 9:30 a.m. June 2 that it was moving the *St. Anger* street date to June 5. This enabled the distributor to spread the word to retail accounts.

WEA reacted rapidly. It helped that large accounts with central warehouses generally get superstar releases seven to 10 days in advance to allow time to prepare for redistribution.

WEA had to move quickly for those merchants that get drop shipments, or product shipped directly to stores. In fact, WEA notified accounts June 4 that it was OK to sell the album immediately, after it became aware of street date violations in the eastern part of the U.S. one day earlier.

U.S. merchants say the rollout went smoothly.

Ron Lund, senior VP of product management logistics at Troy, Mich.-based Handleman, says that other sudden street-date moves in the past year have forced them "to build a distribution and merchandising infrastructure to respond."

Lew Garrett, executive VP at Torrance, Calif.-based Wherehouse Entertainment, also says that Elektra made the best of an awkward situation.

"We are nimble enough to react to this," he says. "All specialty retailers are used to this now."

LUND

But others say that some of the big boxes, like Wal-Mart and Target, may not have had the album in all their stores by the June 5 street date.

Calls to Target and Anderson Merchandisers—which stocks about two-thirds of Wal-Mart—were not returned.

St. Anger, which carries an $18.98 list price, has a boxlot cost of $12.05 and carried a 3% buy-in discount on initial U.S. orders.

Sources say that initial shipments totaled 1.62 million units. UMI shipped 1.3 million copies of the album—which comes with a bonus DVD of the band playing the album tracks live—in its territories.

The album opened at No. 1 on sister publication *Music & Media's* European Hot 100 Albums chart. It was No. 1 on charts in Denmark, Finland, Germany, Iceland, Mexico, Norway, Sweden, Poland, and Portugal.

Additionally, all copies have an individual identification number that enables buyers to access a Metallica site at metallicavault.com and download free copies of live music. In the past, Metallica has been a vociferous opponent of unauthorized downloading.

So far, 50,000 people have signed up for the site and downloaded 500,000 songs, Burnstein reports. The material available on the site will be replenished at intervals during the next 18 months, he adds.

St. Anger is said to be one of the band's heaviest sets ever, especially compared with albums that the group has put out since its mainstream breakthrough, *Metallica*, in 1991.

Thompson says that the band drew upon "what the band was [and] what the band has been through in the last five years and poured their soul out in the album."

AGGRESSIVE CAMPAIGNS

Retailers came up with aggressive campaigns to promote the album. In particular, Thompson cited Best Buy, which placed about 1 million preorder cards in their stores to promote the chain's online store.

Retail campaigns, radio promotions, publicity initiatives, and MTV's powerful *Icons* show featuring Metallica built incredible word-of-mouth publicity, Thompson says.

The message got out loud and clear that "not only is Metallica is back, but they are back with a growl," he says.

Elektra also primed the pump for the new album and took advantage of the *Icons* exposure for the band's first four releases by launching a Metallica catalog campaign beginning the week ending May 14.

That promotion, which provided merchandisers with a 12% discount and 30 days in extra dating for payments, proved bountiful. Account efforts to promote the featured titles spurred sales of the full Metallica catalog.

The four featured titles, which had been averaging weekly sales of about 9,000 copies before the promotion, have since jumped to average combined weekly sales of about 23,000 units.

Likewise, the full Metallica catalog, including those four titles, has seen sales jump during the past five weeks to around 47,000 copies per week from an average of about 22,500, according to Nielsen SoundScan.

A lot of midnight sale plans, however, had to be abandoned because of the early release date. "Many stores had [Metallica] midnight sales set up to make it an event," says Terry Currier, owner of Music Millennium in Seattle. "So a lot of money was spent to prepare for that, and it was anti-climactic."

Also, because there was no time to move planned advertising, the circulars featuring Metallica as the big release for the week came out after it was available, instead of the traditional Sunday before.

That, however, could give *St. Anger* a better-than-expected second week in sales, because the circulars will alert customers who did not know about the album, let alone about the change in street date.

Another downside, at least for Atlantic Records, is that the shift of the Metallica release probably killed Jewel's chance to be No. 1 this issue.

Her new album, *0304*, placed second on The Billboard 200, with scans of 144,000 units, according to Nielsen SoundScan.

If it were not for the Metallica shift, the Warner Music Group might have laid claim to the No. 1 spot for four weeks in a row.

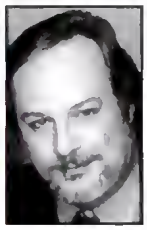
"I guess we spent a lot of time thinking about all the issues, doing the best we could for the band and for the label," Burnstein says. "If I make a mistake, it would be to the band's benefit."

Behind the Bullets

THE LATEST TRENDS FROM BILLBOARD'S CHARTS

Aggressive Start For Metallica's 'Anger'

Over the Counter



By Geoff Mayfield
gmayfield@billboard.com

With two fewer selling days than most releases have when they hit the charts, rock stalwart **Metallica** manages an opening-week sum larger than that which greeted its last album in 1999 (see story, page 7). The band's new *St. Anger* thus leads The Billboard 200, marking the fourth straight week—and the seventh time in the past 11—that a rock album has topped the chart.

The shorter selling window came as a result of the decision by Elektra and WEA to shift the album's release date from June 10 to an off-cycle Thursday bow on June 5. That move mirrored the accelerated release that Interscope and Universal Music & Video Distribution staged earlier this year for **50 Cent's** *Get Rich or Die Tryin'*, which has not only been the best-selling title of 2003 (4.9 million thus far) but also owns the year's biggest opening frame (872,000 copies).

The day before *St. Anger* went on sale, its label and distributor predicted the title might start in the range of 250,000-350,000, but it sold even more: 418,000 copies. That beats the 300,000 units that greeted Metallica's symphonic *S&M* in November 1999 and is on par with the openers of its 1997 and 1998 releases.

Reload, the last Metallica set to reach No. 1, arrived with a sum of 435,500 in 1997. The following year, the band's *Garage Inc.* opened at No. 2 with 426,500.

HIGHER AND HIGHER: As noted here last week, the shift on **Metallica** cost Elektra's sister label Atlantic a shot at a second straight week at No. 1, because **Jewel's** new *0304* is the only other album on The Billboard 200 to surpass 100,000 copies.

Last issue's champ, **Led Zeppelin**, remains in the top 10 (No. 9, down 51%).

At 143,500 copies, Jewel's opening week is well shy of the 368,000-unit start that placed *Spirit* at No. 3 in 1998 but 2.4% greater than the first-week sum that placed her previous album, *This Way*, at No. 9. Jewel's No. 2 notch is also a career-high Billboard 200 rank for the singer/songwriter.

This issue's top 10 also sports a best-ever Nielsen SoundScan week for **Train** and a Billboard 200 peak for country band **Lonestar**. The former rolls in with 87,000, 6% more than its sophomore album rang in 2001, when it also entered at No. 6. Lonestar's hits set begins at No. 7 with 86,000, which is down from the 112,000-unit opener of its 2001 release *I'm Already There* but two rungs higher than that album's peak. This is also the group's second straight No. 1 on Top Country Albums.

This is also a big chart week for **Gillian Welch**, a performer/songwriter who has long been a favorite of critics and fellow musicians. Her independently distributed *Soul Journey* enters Heatseekers at No. 1, the first time she has topped any *Billboard* chart.

Entering the big chart at No. 107 also represents a Billboard 200 high for her career, beating the No. 157 crest seen two years ago by *Time (The Revelator)*. The new album's 10,000-unit start also beats her previous best SoundScan week, set when *Time* sold 9,000.

ON YOUR FEAT: Warner Music Group's independent distributor Alternative Distribution Alliance (ADA) rules the roost on Top Independent Albums.

Including the chart-topping *Vans Warped Tour 2003 Compilation* from Side One Dummy (No. 21 on The Billboard 200), ADA holds a dozen slots on the indie list and a 24.5% share of the chart's sales.

ADA's haul includes comedian **George Lopez**, entering at No. 15.

Aiken First Out Of Gate In 'Idol': Round Two

Singles Minded

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The retail singles issued by the latest *American Idol* winner, **Ruben Studdard**, and runner-up **Clay Aiken**—which were scheduled for a June 10 release—made it out of some stores prior to that date, resulting in early debuts for each on Hot 100 Singles Sales. Aiken's "This Is the Night" debuts at No. 19, with 1,500 units scanned, while Studdard's "Flying Without Wings/Superstar" comes it at No. 22, with 1,000 units sold.

Sales projections for next week are huge, as both singles are expected to scan between 200,000 and 300,000 units. Aiken is predicted to be the champion of this rematch. If those numbers hold true, it would be more than enough for Aiken to debut at No. 1 on The Billboard Hot 100, with Studdard a close second.

Although both singles contain two tracks, we only list the song with the higher cumulative audience at the time of release on the Hot 100 and Hot R&B/Hip-Hop Singles & Tracks chart. Therefore, sales points will be linked to Studdard's "Flying Without Wings" on the Hot 100, while "Superstar" will benefit on R&B/Hip-Hop Singles & Tracks (where it debuts at No. 61 this issue), because that song has the higher audience at that format. Because both songs appear on a chart, they will each be listed on Hot 100 Singles Sales and Hot R&B/Hip-Hop Singles Sales.

Aiken's sales points will be linked with "Night" for Hot 100 purposes, while the other song on the single, "Bridge Over Troubled Water," will not be listed on the sales chart, because it has yet to chart elsewhere and it is not the track with the higher cumulative audience.

Another TV talent show winner, **Buddy Jewell**, has the highest debut on both Hot 100 Singles Sales (No. 3) and Top Country Singles Sales (No. 2) with the self-penned "Help Pour Out the Rain (Lacey's Song)." Jewell was the victor in the inaugural *Nashville Star* competition last month on the USA Network. The song also debuts on the Hot 100 at No. 86 while bulleting at No. 29 on Hot Country Singles & Tracks.

TROPICAL TWANG: **Alan Jackson** and **Jimmy Buffett** post the highest duet debut in the modern era on Hot Country Singles & Tracks, as "It's Five O'Clock Somewhere" bows at No. 31 with 1,323 detections (see Chart Beat, page 72).

"Somewhere" is the highest debut and biggest first-week spin count on this chart since **Shania Twain's** "I'm Gonna Getcha Good!" arrived at No. 24 with 1,929 plays in the Oct. 19, 2002, issue. It also sets a new mark in the Nielsen Broadcast Data Systems era for highest bow by a co-billed song, beating **Reba McEntire** and **Brooks & Dunn's** "If You See Him/If You See Her," which splashed on at No. 32 in the May 2, 1998, *Billboard*.

Although Jackson has previously collaborated with several stars, including **George Jones**, **George Strait**, **Jeff Foxworthy**, and **Jeannie Kendall**, the new single is the loftiest perch he's had on the chart with a duet. His 2000 pairing with Strait on "Murder on Music Row" made it to No. 38, and he had a brief chart run one year earlier with Buffett on the classic "Margaritaville."

FRESH TURNOVERS: For the first time since Sept. 16, 2000, three different titles climb to No. 1 on Hot R&B/Hip-Hop Singles & Tracks and its sales and airplay component charts. On Singles & Tracks, "So Gone" by **Monica** ends the seven-week run of **50 Cent Featuring Nate Dogg's** "21 Questions." Meanwhile, "Magic Stick" by **Lil' Kim Featuring 50 Cent** steps to No. 1 on Hot R&B/Hip-Hop Airplay, and "Snake/I'll Never Leave" by **R. Kelly** slithers to the top of Hot R&B/Hip-Hop Singles Sales.

While "Stick" beats out "Gone" by only 144,000 listener impressions on the airplay chart, Monica benefits on Singles & Tracks from retail availability and non-monitored radio points to wedge out Lil' Kim by only 100 points. The gap on the airplay chart is the smallest since May 12, 2001, when a mere 12,600 impressions separated "Heard It All Before" by **Sunshine Anderson** at No. 1 from runner-up "Love" by **Musiq**.

By Wade Jessen, Minal Patel, and Silvio Pietroluongo.

THE BILLBOARD 200

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Weeks On	Artist / Imprint & Number/Distributing Label	Title	Peak Position
				NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1		
1	NEW		1	METALLICA ELEKTRA 62853/EEG (18.98 CD)	St. Anger	1
2	NEW		1	JEWEL ATLANTIC 83638/AG (18.98 CD)	0304	2
3	2	5	18	50 CENT ▲[4] SHADY/AFTERMATH 493544*/INTERSCOPE (12.98/18.98)	Get Rich Or Die Tryin'	1
4	3	4	14	EVANESCENCE ▲ WIND-UP 13063 (18.98 CD)	Fallen	3
				GREATEST GAINER		
5	8	—	2	SOUNDTRACK DISTURBING THA PEACE/DEF JAM SOUTH 000420*/IDJMG (12.98/18.98)	2 Fast 2 Furious	5
6	NEW		1	TRAIN COLUMBIA 86593/CRG (18.98 EQ CD)	My Private Nation	6
7	NEW		1	LONESTAR BNA 67076/RLG (12.98/18.98)	From There To Here: Greatest Hits	7
8	6	8	7	SOUNDTRACK ● WALT DISNEY 860080 (18.98 CD)	The Lizzie McGuire Movie	6
9	1	—	2	LED ZEPPELIN ATLANTIC 83587/AG (27.98 CD)	How The West Was Won	1
10	4	3	8	KELLY CLARKSON ▲ RCA 68159/RMG ([illegible] CD)	Thankful	1
11	5	7	67	NORAH JONES ▲[6] BLUE NOTE 32088 (17.98 CD) [N]	Come Away With Me	1
12	9	10	19	CHER GEFFEN/MCA/WARNER BROS. 73852/WARNER STRATEGIC MARKETING (18.98 CD)	The Very Best Of Cher	4
13	12	13	11	LINKIN PARK ▲[2] WARNER BROS. 48186* (11.98 CD)	Meteora	1
14	7	1	3	STAIND FLIP/ELEKTRA 62882/EEG (18.98 CD)	14 Shades Of Grey	1
15	16	19	30	SEAN PAUL ▲ VP/ATLANTIC 83620*/AG (12.98/18.98)	Dutty Rock	9
16	19	24	41	COLDPLAY ▲ CAPITOL 40504* (12.98/18.98)	A Rush Of Blood To The Head	5
17	17	15	[illegible]	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG (18.98 CD)	On And On	3
18	22	26	[illegible]	TOBY KEITH ▲[3] DREAMWORKS (NASHVILLE) 450254/INTERSCOPE (11.98/18.98)	Unleashed	1
19	10	6	[illegible]	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS. (19.98 CD)	The Matrix Reloaded: The Album	5
20	23	25	10	THE WHITE STRIPES ● THIRD MAN 27148*/V2 (18.98 CD)	Elephant	6
21	NEW		1	VARIOUS ARTISTS SIDE ONE DUMMY 71237 (8.98 CD)	Vans Warped Tour 2003 Compilation	21
22	15	23	16	R. KELLY ▲[2] JIVE 41812/ZOMBA (12.98 CD)	Chocolate Factory	1
23	14	16	[illegible]	THE ISLEY BROTHERS FEATURING RONALD ISLEY ● DREAMWORKS 450409/INTERSCOPE (12.98/18.98)	Body Kiss	1
24	18	20	11	VARIOUS ARTISTS ▲ EMI/UNIVERSAL/SONY/ZOMBA 82344/CAPITOL (12.98/18.98)	Now 12	3
25	21	18	11	CELINE DION ▲[2] EPIC 87105 (12.98 EQ/18.98)	One Heart	2
26	13	11	6	SOUNDTRACK ● RCA 51166/RMG ([illegible] CD)	American Idol Season 2: All-Time Classic American Love Songs	2
27	20	9	[illegible]	DAVID BANNER SRC/UNIVERSAL 000312*/UMRG (12.98/18.98)	Mississippi: The Album	9
28	11	2	[illegible]	DEFTONES MAVERICK 48350*/WARNER BROS. (18.98 CD)	Deftones	2
29	NEW		1	SUGAR RAY ATLANTIC 83616/AG (18.98 CD)	In The Pursuit Of Leisure	29
30	25	52	9	GINUWINE ● EPIC 86960 ([illegible])	The Senior	6
31	NEW		1	JOHN MELLENCAMP COLUMBIA 90133/CRG (18.98 EQ CD)	Trouble No More	31
32	24	34	14	LIL' KIM ● QUEEN BEE/ATLANTIC 83572*/AG (12.98/18.98)	La Bella Mafia	5
33	26	32	8	JIMMY BUFFETT ▲ MAILBOAT/MCA 067781/UME (25.98 CD)	Meet Me In Margaritaville: Jimmy Buffett The Ultimate Collection	9
34	45	51	[illegible]	SHANIA TWAIN MERCURY 170314/UMGN (18.98 CD)	Up!	1
35	28	31	[illegible]	KID ROCK ▲[4] LAVA [illegible]	Cocky	3
36	31	48	[illegible]	GOOD CHARLOTTE ▲ DAYLIGHT 86486/EPIC (18.98 EQ CD)	The Young And The Hopeless	7
37	27	36	32	CHRISTINA AGUILERA ▲[2] RCA [illegible]	Stripped	2
38	29	38	29	AUDIOSLAVE ▲ INTERSCOPE/EPIC 86968* ([illegible] EQ CD)	Audioslave	7
39	35	14	[illegible]	JO DEE MESSINA CURB 78790 (18.98 CD)	Greatest Hits	14
40	32	39	14	FABOLOUS ● DESERT STORM/ELEKTRA 62791*/EEG (12.98/18.98)	Street Dreams	3
41	36	40	31	JUSTIN TIMBERLAKE ▲[2] JIVE 41823*/ZOMBA (12.98/18.98)	Justified	2
42	37	42	29	MATCHBOX TWENTY ▲ [illegible] (12.98/18.98)	More Than You Think You Are	6
43	34	33	[illegible]	FLEETWOOD MAC REPRISE 48394/WARNER BROS. (18.98 CD)	Say You Will	3
44	33	37	6	BONE CRUSHER BREAK 'EM OFF/SO SO DEF 50990*/ARISTA (9.98 CD)	AttenCHUN!	11
45	44	54	20	TRAPT ● WARNER BROS. 48298 (18.98 CD) [N]	Trapt	42
46	39	35	[illegible]	GODSMACK ▲ REPUBLIC/UNIVERSAL 067834/UMRG (12.98/18.98)	Faceless	1
47	42	17	[illegible]	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 31294/ZOMBA (18.98 CD)	Poodle Hat	17
48	30	21	[illegible]	MARILYN MANSON NOTHING 000370/INTERSCOPE (18.98 CD)	The Golden Age Of Grotesque	1
49	38	43	53	AVRIL LAVIGNE ▲[6] ARISTA [illegible]	Let Go	2

This Week	Last Week	2 Wks. Ago	Weeks On	Artist / Imprint & Number/Distributing Label	Title	Peak Position
50	40	29	4	COLD FLIP/GEFFEN 000006/INTERSCOPE (18.98 CD)	Year Of The Spider	3
51	43	41	[illegible]	EMINEM ▲[8] WEB/AFTERMATH 493290*/INTERSCOPE (12.98/18.98)	The Eminem Show	1
52	48	44	8	DARRYL WORLEY ● DREAMWORKS (NASHVILLE) 000040/INTERSCOPE (12.98/18.98)	Have You Forgotten?	4
53	55	47	[illegible]	LISA MARIE PRESLEY ● CAPITOL 90068 (11.98/18.98)	To Whom It May Concern	5
54	47	57	76	JOHN MAYER ▲[3] AWARE/COLUMBIA 85293*/CRG (7.98 EQ/18.98) [N]	Room For Squares	8
55	NEW		1	VARIOUS ARTISTS BMG HERITAGE 52522/ARISTA (18.98 CD)	Ultimate Smash Hits	55
56	56	55	18	THE ALL-AMERICAN REJECTS ● DOGHOUSE/DREAMWORKS 450407/INTERSCOPE (18.98 CD) [N]	The All-American Rejects	25
57	53	—	3	FRANKIE J COLUMBIA 90073/CRG (12.98 EQ CD)	What's A Man To Do?	53
58	64	67	[illegible]	DANIEL BEDINGFIELD ISLAND 065113*/IDJMG (17.98 CD)	Gotta Get Thru This	41
59	52	58	30	3 DOORS DOWN ▲ REPUBLIC/UNIVERSAL 064396/UMRG (12.98/18.98)	Away From The Sun	8
60	49	59	21	SOUNDTRACK ▲ EPIC 87018 (18.98 EQ CD)	Chicago	2
61	41	22	3	DJ KAYSLAY COLUMBIA 87048*/CRG (12.98 EQ/18.98)	The Streetsweeper: Vol. 1	22
62	74	74	[illegible]	LIL JON & THE EAST SIDE BOYZ ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk	15
63	60	61	[illegible]	JAMES TAYLOR WARNER BROS. 73837/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of James Taylor	11
64	68	75	[illegible]	JASON MRAZ ELEKTRA 62820/EEG (12.98 CD) [N]	Waiting For My Rocket To Come	64
65	59	64	[illegible]	KENNY CHESNEY ▲[7] BNA 67038/RLG (12.98/18.98)	No Shoes, No Shirt, No Problems	1
66	66	66	27	SIMPLE PLAN ● LAVA 83536/AG (7.98/12.98) [N]	No Pads, No Helmets...Just Balls	36
67	46	12	3	RICKY MARTIN SONY DISCOS 70439 (17.98 EQ CD)	Almas Del Silencio	12
68	50	50	[illegible]	50 CENT SHADY/AFTERMATH 000108/INTERSCOPE (19.95 DVD/CD)	The New Breed	2
69	58	63	[illegible]	NELLY ▲[6] FO' REEL/UNIVERSAL 017747*/UMRG (12.98/18.98)	Nellyville	1
70	57	56	41	DIXIE CHICKS ▲[6] MONUMENT/COLUMBIA 86840*/CRG (12.98 EQ/18.98)	Home	1
				PACESETTER		
71	127	123	23	T.A.T.U. ● INTERSCOPE 064107 (18.98 CD) [N]	200 KM/H In The Wrong Lane	13
72	51	49	[illegible]	MADONNA MAVERICK 48439/WARNER BROS. (18.98 CD)	American Life	1
73	71	60	[illegible]	AFI ● NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98 CD)	Sing The Sorrow	5
74	61	68	[illegible]	JAHEIM ● DIVINE MILL 48214/WARNER BROS. (18.98 CD)	Still Ghetto	8
75	78	81	[illegible]	TIM MCGRAW ▲[2] CURB 78746 (12.98/18.98)	Tim McGraw And The Dancehall Doctors	2
76	84	84	[illegible]	SOUNDTRACK ● BUENA VISTA 860791/WALT DISNEY (12.98 CD)	Lizzie McGuire	31
77	75	69	[illegible]	MARTINA MCBRIDE ▲[2] RCA (NASHVILLE) [illegible]/RLG (12.98/18.98)	Greatest Hits	5
78	63	46	4	THIRD EYE BLIND ELEKTRA 62783/EEG (18.98 CD)	Out Of The Vein	12
79	67	80	[illegible]	HEATHER HEADLEY ● RCA [illegible] (12.98/18.98)	This Is Who I Am	38
80	65	30	3	LYNYRD SKYNYRD SANCTUARY 84610 (18.98 CD)	Vicious Cycle	30
81	62	65	6	KELLY PRICE DEF SOUL 586777/IDJMG (12.98/18.98)	Priceless	10
82	80	96	[illegible]	STACIE ORRICO FOREFRONT 32580/VIRGIN (12.98/18.98) [N]	Stacie Orrico	59
83	69	27	[illegible]	POWERMAN 5000 DREAMWORKS 450433/INTERSCOPE (18.98 CD)	Transform	27
84	72	71	30	FLOETRY DREAMWORKS 450313/INTERSCOPE (17.98 CD)	Floetic	19
85	77	77	22	RASCAL FLATTS ▲ LYRIC STREET 165031/HOLLYWOOD (12.98/18.98)	Melt	5
86	70	72	[illegible]	JENNIFER LOPEZ ▲[2] EPIC 86231 (18.98 EQ CD)	This Is Me...Then	2
87	86	93	14	KIDZ BOP KIDS ● RAZOR & TIE 89060 (11.98/17.98)	Kidz Bop 3	17
88	73	28	3	LIVE RADIOACTIVE 000374/MCA (18.98 CD)	Birds Of Pray	28
89	88	86	[illegible]	SOUNDTRACK ▲[4] SHADY 493508*/INTERSCOPE (12.98/19.98)	8 Mile	1
90	93	92	[illegible]	JOSH GROBAN ▲[3] 143/REPRISE [illegible]/WARNER BROS. (18.98 CD) [N]	Josh Groban	8
91	82	76	[illegible]	CHEVELLE ● EPIC 86157 ([illegible] EQ CD)	Wonder What's Next	14
92	116	138	21	UNCLE KRACKER LAVA 83542*/AG (12.98/18.98)	No Stranger To Shame	43
93	92	114	[illegible]	TYRESE ● J 20041/RMG (17.98/19.98)	I Wanna Go There	16
94	113	112	[illegible]	RANDY TRAVIS WORD/CURB 86236/WARNER BROS. (11.98/18.98)	Rise And Shine	73
95	85	87	[illegible]	SNOOP DOGG ▲ DOGGYSTYLE/PRIORITY 39157*/CAPITOL (12.98/18.98)	Paid Tha Cost To Be Da Bo$$	12
96	76	70	6	LIL' MO ELEKTRA 62835/EEG (18.98 CD)	Meet The Girl Next Door	17
97	81	95	[illegible]	LIONEL RICHIE MOTOWN/UTV 088140/UME (18.98 CD)	The Definitive Collection	19
98	89	90	[illegible]	KEITH URBAN ● CAPITOL (NASHVILLE) 32936 (11.98/18.98)	Golden Road	11
99	79	83	[illegible]	BUSTA RHYMES ● J 20043/RMG (17.98/18.98)	It Ain't Safe No More...	43

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
100	102	101	17	**VARIOUS ARTISTS** ● EMI CHRISTIAN/WORD/PROVIDENT 80196/ZOMBA (19.98/22.98)	WOW Worship (Yellow)	44
101	100	103	33	**ROD STEWART** ▲ J 20039/RMG (12.98/18.98)	It Had To Be You ... The Great American Songbook	4
102	98	106	[illegible]	**RED HOT CHILI PEPPERS** ▲ WARNER BROS. 48140* (18.98 CD)	By The Way	2
103	91	82	11	**CAM'RON PRESENTS THE DIPLOMATS** ● ROC-A-FELLA/DEF JAM 063211*/IDJMG (12.98 CD)	Diplomatic Immunity	4
104	130	134	9	**NEWSBOYS** SPARROW 41763 (18.98 CD)	Adoration: The Worship Album	33
105	97	85	27	**JOHNNY CASH** ● AMERICAN 063339*/LOST HIGHWAY (18.98 CD)	American IV: The Man Comes Around	45
106	109	113	30	**ELTON JOHN** ▲[7] ROCKET/UTV 063478/UME (24.98 CD)	Greatest Hits 1970-2002	12
107	NEW		1	**GILLIAN WELCH** ACONY 0305 (18.98 CD) [H]	Soul Journey	107
108	87	97	[illegible]	**THIRD DAY** ESSENTIAL 10706/ZOMBA (18.98 CD)	Offerings II: All I Have To Give	18
109	96	104	[illegible]	**FOO FIGHTERS** ● ROSWELL/RCA 68008/RMG (18.98 CD)	One By One	3
110	105	109	[illegible]	**BEN HARPER** VIRGIN 80640 (18.98 CD)	Diamonds On The Inside	19
111	117	73	4	**ALKALINE TRIO** VAGRANT 381* (12.98 CD)	Good Mourning	20
112	99	88	[illegible]	**SOUNDTRACK** WALT DISNEY 860002 (18.98 CD)	Holes	80
113	106	102	35	**DIAMOND RIO** ● ARISTA NASHVILLE 67046/RLG (11.98/17.98)	Completely	23
114	112	108	9	**LUCINDA WILLIAMS** LOST HIGHWAY 170355 (18.98 CD)	World Without Tears	18
115	94	100	30	**MISSY ELLIOTT** ▲ THE GOLD MIND/ELEKTRA 62813*/EEG (12.98/18.98)	Under Construction	3
116	120	118	[illegible]	**GEORGE STRAIT** ● MCA NASHVILLE 170311/UMGN (12.98/18.98)	For The Last Time: Live From The Astrodome	7
117	83	79	[illegible]	**VARIOUS ARTISTS** EPITAPH 86673 (7.98 CD)	Punk-O-Rama 8	79
118	119	128	14	**THE ATARIS** COLUMBIA 86184*/CRG (18.98 EQ CD)	So Long, Astoria	24
119	121	133	10	**CHRIS CAGLE** CAPITOL (NASHVILLE) 40518 (11.98/18.98)	Chris Cagle	15
120	124	131	[illegible]	**THE ROOTS** ● MCA 112996* (18.98 CD)	Phrenology	28
121	110	111	14	**WAYNE WONDER** VP/ATLANTIC 83628*/AG (9.98/14.98)	No Holding Back	29
122	166	115	3	**REVIS** EPIC 86514 (9.98 EQ CD) [H]	Places For Breathing	115
123	118	121	[illegible]	**JOHN MAYER** ● AWARE/COLUMBIA 87199/CRG (19.98 EQ CD)	Any Given Thursday	17
124	103	45	3	**LESS THAN JAKE** SIRE 48459/WARNER BROS. (14.98 CD)	Anthem	45
125	125	122	[illegible]	**JOE NICHOLS** ● UNIVERSAL SOUTH 170285 (11.98/17.98) [H]	Man With A Memory	72
126	138	144	[illegible]	**CRAIG MORGAN** BROKEN BOW 77567 (13.98 CD) [H]	I Love It	126
127	NEW		1	**DAVE GAHAN** MUTE/REPRISE 48471/WARNER BROS. (18.98 CD) [H]	Paper Monsters	127
128	136	143	[illegible]	**MONTGOMERY GENTRY** COLUMBIA (NASHVILLE) 86520/SONY (NASHVILLE) (11.98 EQ/17.98)	My Town	26
129	135	169	16	**LED ZEPPELIN** ATLANTIC 83619/AG (18.98 CD)	Early Days & Latter Days: The Best Of Led Zeppelin Volume One And Two	116
130	NEW		1	**DOLLY PARTON** RCA (NASHVILLE)/BMG HERITAGE 52008/RLG (18.98 CD)	Ultimate Dolly Parton	130
131	101	91	[illegible]	**PETE YORN** COLUMBIA 86022*/CRG (9.98 EQ CD)	Day I Forgot	18
132	107	62	3	**THE THORNS** AWARE/COLUMBIA 86058/CRG (12.98 EQ CD)	The Thorns	62
133	123	78	[illegible]	**MANNHEIM STEAMROLLER/C.W. MCCALL** AMERICAN GRAMAPHONE 1776 (16.98 CD)	American Spirit	78
134	129	132	16	**FINCH** DRIVE-THRU 860991/MCA (12.98 CD) [H]	What It Is To Burn	99
135	111	120	[illegible]	**PINK** ▲[4] ARISTA 14718 (12.98/18.98)	M!ssundaztood	6
136	126	94	4	**MARCO ANTONIO SOLIS** FONOVISA 350040/UG (18.98 CD)	Tu Amor O Tu Desprecio	59
137	161	156	[illegible]	**MERCYME** ● INO 86133/CURB (18.98 CD) [H]	Almost There	67
138	95	107	24	**TALIB KWELI** RAWKUS 113048*/MCA (18.98 CD)	Quality	21
139	140	157	12	**KEM** MOTOWN 007518/UMRG (8.98/12.98) [H]	Kemistry	139
140	104	110	[illegible]	**BRIAN MCKNIGHT** ● MOTOWN [illegible] (12.98/18.98)	U Turn	7
141	143	137	3	**VARIOUS ARTISTS** RAZOR & TIE 89062 (18.98 CD)	Rasta Jamz	137
142	155	199	3	**ASHANTI** MURDER INC./AJM 000494/IDJMG (9.98 CD)	Ashanti: The 7 Series (EP)	142
143	90	99	21	**VARIOUS ARTISTS** ● BMI SPECIAL MARKETS 63301/TIME LIFE (19.98 CD)	Worship Together: I Could Sing Of Your Love Forever	39
144	181	141	[illegible]	**ROONEY** GEFFEN 000242/INTERSCOPE (9.98 CD) [H]	Rooney	141
145	NEW		1	**EELS** DREAMWORKS 000035/INTERSCOPE (18.98 CD) [H]	Shootenanny!	145
146	54	—	2	**O.A.R.** EVERFINE/LAVA 83643/AG (18.98 CD)	In Between Now And Then	54
147	108	116	[illegible]	**NAS** ▲ ILL WILL/COLUMBIA 86930*/CRG (12.98 EQ/18.98)	God's Son	12
148	114	124	26	**B2K** ▲ [illegible] 86165*/EPIC (12.98 EQ/18.98)	Pandemonium!	10
149	122	135	[illegible]	**SANTANA** ▲[2] ARISTA 14737 (12.98/18.98)	Shaman	1
150	144	155	[illegible]	**MICHAEL W. SMITH** ● REUNION 10074/ZOMBA (11.98/17.98)	Worship Again	14
151	153	176	4	**MAROON 5** OCTONE 50001 (11.98 CD) [H]	Songs About Jane	151
152	142	140	41	**QUEENS OF THE STONE AGE** ● INTERSCOPE 493425 (18.98 CD)	Songs For The Deaf	17
153	139	119	[illegible]	**MOBB DEEP** LANDSPEED 9222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape	21
154	133	129	[illegible]	**AMANDA PEREZ** POWERHOWSE 82131/VIRGIN (18.98 CD) [H]	Angel	73
155	159	170	[illegible]	**MICHAEL W. SMITH** ▲ REUNION 10025/ZOMBA (11.98/17.98)	Worship	20
156	128	127	9	**JAY-Z** ROC-A-FELLA/DEF JAM 000297/IDJMG (15.98 CD)	Blueprint 2.1	17
157	NEW		1	**VARIOUS ARTISTS** OMI/UTV 067763/UME (18.98 CD)	Church: Songs Of Soul & Inspiration	157
158	131	130	[illegible]	**JESSICA ANDREWS** DREAMWORKS (NASHVILLE) 450356/INTERSCOPE (12.98/18.98)	Now	34
159	134	126	[illegible]	**ALAN JACKSON** ▲[4] ARISTA NASHVILLE 67039/RLG (12.98/18.98)	Drive	1
160	137	105	[illegible]	**NOFX** FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism	44
161	163	159	[illegible]	**THE ROLLING STONES** ▲[4] ABKCO [illegible]/VIRGIN (29.98 CD)	Forty Licks	2
162	184	186	4	**VARIOUS ARTISTS** HOLLYWOOD 162387 (18.98 CD)	ESPN Presents: Stadium Anthems Music For The Fans	149
163	164	154	[illegible]	**FLEETWOOD MAC** ▲ REPRISE 73635/WARNER BROS. (24.98 CD)	The Very Best Of Fleetwood Mac	12
164	152	150	17	**MICHAEL BUBLE** 143/REPRISE 48376/WARNER BROS. (18.98 CD) [H]	Michael Buble	80
165	148	180	[illegible]	**FAITH HILL** ▲[2] WARNER BROS. (NASHVILLE) 48001/WRN (12.98/18.98)	Cry	1
166	NEW		1	**JIM BELUSHI, DAN AYKROYD** HAVE LOVE 80200 (18.98 CD) [H]	Have Love Will Travel	166
167	145	139	[illegible]	**ELVIS PRESLEY** ▲[3] RCA 68079*/RMG (12.98/18.98)	Elv1s: 30 #1 Hits	1
168	132	125	25	**VIVIAN GREEN** ● COLUMBIA 86357/CRG (12.98 EQ/18.98)	Love Story	51
169	175	147	[illegible]	**BEE GEES** ▲ POLYDOR/UTV/UNIVERSAL 589449/UMRG (17.98/24.98)	Their Greatest Hits—The Record	49
170	160	158	8	**TOBY KEITH** MERCURY 170351/UMGN (12.98 CD)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	45
171	156	153	[illegible]	**MUDVAYNE** EPIC 86487 (18.98 EQ CD)	The End Of All Things To Come	17
172	168	165	16	**VARIOUS ARTISTS** ● EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA (18.98/21.98)	WOW Gospel 2003	29
173	169	164	17	**YANNI** VIRGIN 81516 (18.98 CD)	Ethnicity	27
174	165	166	[illegible]	**DISTURBED** ▲ REPRISE 48320/WARNER BROS. (18.98 CD)	Believe	1
175	158	142	[illegible]	**VICKIE WINANS** VERITY 43214/ZOMBA (11.98/18.98) [H]	Bringing It All Together	110
176	185	184	[illegible]	**SEETHER** WIND-UP 13068 (9.98 CD)	Disclaimer	92
177	NEW		1	**DAVID SANBORN** VERVE 065578/VG (18.98 CD)	timeagain	177
178	RE-ENTRY		[illegible]	**BOND** MBO 470580/DECCA (17.98 CD) [H]	Shine	61
179	173	181	[illegible]	**RELIENT K** GOTEE 72890 (18.98 CD)	Two Lefts Don't Make A Right...But Three Do	38
180	178	146	7	**BLACK LABEL SOCIETY** SPITFIRE 15091 (18.98 CD)	The Blessed Hellride	50
181	171	198	[illegible]	**STEVIE WONDER** MOTOWN/UTV 066164/UME (18.98 CD)	The Definitive Collection	35
182	170	162	[illegible]	**ALISON KRAUSS + UNION STATION** ● ROUNDER 610515 (18.98 CD)	Live	36
183	141	163	[illegible]	**DONNIE MCCLURKIN** VERITY 43190/ZOMBA (12.98/18.98)	Donnie McClurkin...Again	31
184	157	89	3	**EARTH, WIND & FIRE** KALIMBA 973002 (18.98 CD)	Promise	89
185	198	117	[illegible]	**JEFF BATES** RCA (NASHVILLE) 67071/RLG (11.98/17.98) [H]	Rainbow Man	117
186	NEW		1	**AIR SUPPLY** ARISTA 52204/BMG HERITAGE (18.98 CD)	Ultimate Air Supply	186
187	149	174	[illegible]	**AALIYAH** ▲ BLACKGROUND/UNIVERSAL 060082/UMRG (12.98/18.98)	I Care 4 U	3
188	NEW		1	**BUDDY GUY** SILVERTONE 41843/ZOMBA (18.98 CD) [H]	Blues Singer	188
189	151	151	[illegible]	**SOUNDTRACK** ● WIND-UP 13078 (18.98 CD)	Daredevil: The Album	9
190	188	—	2	**LILLIX** MAVERICK 48323/WARNER BROS. (12.98 CD) [H]	Falling Uphill	188
191	192	177	[illegible]	**THE MONKEES** RHINO 73875/WARNER STRATEGIC MARKETING (18.98 CD)	The Best Of The Monkees	51
192	189	182	[illegible]	**ZIGGY MARLEY** PRIVATE MUSIC/RCA VICTOR 11636/AAL (18.98 CD)	Dragonfly	138
193	190	187	[illegible]	**SWITCHFOOT** COLUMBIA 71083/RED INK (9.98 CD)	The Beautiful Letdown	85
194	196	193	[illegible]	**AVALON** SPARROW 42949 (18.98 CD)	The Very Best Of Avalon: Testify To Love	112
195	154	149	[illegible]	**LES NUBIANS** OMTOWN 82589/HIGHER OCTAVE (17.98 CD)	One Step Forward	79
196	147	167	26	**THE DONNAS** ATLANTIC 83567*/AG (12.98 CD) [H]	Spend The Night	62
197	195	179	[illegible]	**COUNTING CROWS** ● GEFFEN 493386/INTERSCOPE (18.98 CD)	Hard Candy	5
198	162	192	15	**BOWLING FOR SOUP** SILVERTONE/JIVE 41819/ZOMBA (12.98 CD) [H]	Drunk Enough To Dance	129
199	RE-ENTRY		1	**PETER CINCOTTI** CONCORD 2150 (18.98 CD) [H]	Peter Cincotti	118
200	115	98	5	**SOUNDTRACK** HIP-O [illegible]/UME (18.98 CD)	American Dreams: 1963-1964	48

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: Certification for net shipment of 100,000 units (Oro). Certification of 200,000 units (Platino). Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

Billboard TOP BLUES ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist	Imprint & Number/Distributing Label	Title
1	NEW	JOHN MELLENCAMP	COLUMBIA 90133/CRG	Trouble No More (NUMBER 1 — 1 Week At Number 1)
2	1	JIM BELUSHI, DAN AYKROYD	HAVE LOVE 60280 [N]	Have Love Will Travel
3	NEW	BUDDY GUY	SILVERTONE 41843/ZOMBA [N]	Blues Singer
4	2	ETTA JAMES	PRIVATE MUSIC 11646/AAL	Let's Roll
5	3	SUSAN TEDESCHI	TONE COOL 751146/ARTEMIS [N]	Wait For Me
6	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY 86423/EPIC	The Essential Stevie Ray Vaughan And Double Trouble
7	5	MARCIA BALL	ALLIGATOR 4891 [N]	So Many Rivers
8	11	DELBERT MCCLINTON	NEW WEST 6042	Room To Breathe
9	[illegible]	WILLIE CLAYTON	END ZONE 2056	The Last Man Standing
10	10	JIMMY THACKERY & THE DRIVERS	TELARC BLUES 83572/TELARC	True Stories
11	7	JOHN LEE HOOKER & MUDDY WATERS	UNIVERSAL SPECIAL PRODUCTS 112646/UMRG	Winning Combinations
12	15	ROBERT PALMER	COMPENDIA 4006	Drive
13	8	BOBBY "BLUE" BLAND	MALACO 7512	Blues At Midnight
14	14	SONNY LANDRETH	SUGAR HILL 3964	The Road We're On
15	12	ROOMFUL OF BLUES	ALLIGATOR 4885	That's Right!

Billboard TOP REGGAE ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist	Imprint & Number/Distributing Label	Title
1	1	SEAN PAUL ▲	VP/ATLANTIC 83620*/AG	Dutty Rock (NUMBER 1 — 30 Weeks At Number 1)
2	2	WAYNE WONDER	VP/ATLANTIC 83628*/AG	No Holding Back
3	3	VARIOUS ARTISTS	RAZOR & TIE 89062	Rasta Jamz
4	4	ZIGGY MARLEY	PRIVATE MUSIC/RCA VICTOR 11636/AAL	Dragonfly
5	NEW	VARIOUS ARTISTS	UTV 980061/UME	Ultimate Reggae
6	5	SHAGGY ●	BIG YARD 113070*/MCA	Lucky Day
7	6	BUJU BANTON	VP/ATLANTIC 83634*/AG [N]	Friends For Life
8	13	BOB MARLEY AND THE WAILERS	TUFF GONG/ISLAND 586714/IDJMG	Legend (Deluxe Edition)
9	8	BEENIE MAN	SHOCKING VIBES/VP 13134*/VIRGIN	Tropical Storm
10	10	EASY STAR ALL-STARS	EASY STAR 1012	Dub Side Of The Moon
11	11	VARIOUS ARTISTS	GREENSLEEVES 271*	Reggae 2003
12	9	PAPA SAN	GOSPO CENTRIC 70049/ZOMBA	God & i
13	12	VARIOUS ARTISTS	VP 1670*	Reggae Gold 2002
14	7	CARIBBEAN PULSE	RIE 002	Stand Up
15	NEW	CHRISTAFARI	[illegible]	Gravity

Billboard TOP WORLD ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	Artist	Imprint & Number/Distributing Label	Title
1	1	SOUNDTRACK	MILAN 36013	Bend It Like Beckham (NUMBER 1 — 3 Weeks At Number 1)
2	2	IBRAHIM FERRER	WORLD CIRCUIT/NONESUCH 79650/AG [N]	Buenos Hermanos
3	3	CIRQUE DU SOLEIL	CIRQUE DU SOLEIL 37628	Varekai
4	5	SOUNDTRACK	DG 474150/UNIVERSAL CLASSICS GROUP	Frida
5	4	RY COODER MANUEL GALBAN	PERRO VERDE/NONESUCH 79691/AG	Mambo Sinuendo
6	9	DANIEL O'DONNELL	DPTV MEDIA 5004	The Daniel O'Donnell Show
7	10	DANIEL O'DONNELL	DPTV MEDIA 9560	Greatest Hits
8	6	ISRAEL KAMAKAWIWO'OLE	BIG BOY 5901/THE MOUNTAIN APPLE COMPANY	Alone In Iz World
9	12	THE CHIEFTAINS	RCA VICTOR 63921/AAL	Down The Old Plank Road/The Nashville Sessions
10	7	DAVID VISAN	GEORGE V 71034	Buddha-Bar V
11	NEW	DANIEL O'DONNELL	DPTV MEDIA 0010	Classic Doubles: Especially For You/Love Songs
12	13	BAHA MEN	S-CURVE 80444/CAPITOL	Greatest Movie Hits
13	4	AFROCELTS	REAL WORLD 81506/VIRGIN	Seed
14	NEW	DANIEL O'DONNELL	DPTV MEDIA 9561	Classic Doubles: The Last Waltz/Follow Your Dream
15	[illegible]	VARIOUS ARTISTS	PUTUMAYO 209	Euro Lounge

Billboard TOP CONTEMPORARY CHRISTIAN ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Artist	Imprint & Number/Distributing Label	Title
1	1	1	STACIE ORRICO	FOREFRONT/VIRGIN 2503/CHORDANT [N]	Stacie Orrico (NUMBER 1 — 3 Weeks At Number 1)
2	5	5	RANDY TRAVIS	WORD-CURB/WARNER BROS. 86236/WORD-CURB	Rise And Shine
3	4	4	VARIOUS ARTISTS ●	EMI CMG/WORD 80186/PROVIDENT	WOW Worship (Yellow)
4	6	6	NEWSBOYS	SPARROW 1763/CHORDANT	Adoration: The Worship Album ($ GREATEST GAINER $)
5	2	2	THIRD DAY	ESSENTIAL 10706/PROVIDENT	Offerings II: All I Have To Give
6	11	9	MERCYME ●	INO 86133/WORD-CURB [N]	Almost There
7	3	3	VARIOUS ARTISTS ●	EMI SPECIAL MARKETS/TIME LIFE 2010/CHORDANT	Worship Together: I Could Sing Of Your Love Forever
8	8	8	MICHAEL W. SMITH ●	REUNION 10074/PROVIDENT	Worship Again
9	10	11	MICHAEL W. SMITH ▲	REUNION 10025/PROVIDENT	Worship
10	12	12	RELIENT K	GOTEE 2893/CHORDANT	Two Lefts Don't Make A Right...But Three Do
11	7	10	DONNIE MCCLURKIN	VERITY 43198/PROVIDENT	Donnie McClurkin... Again
12	13	13	SWITCHFOOT	SPARROW 1976/CHORDANT	The Beautiful Letdown
13	14	14	AVALON	SPARROW 2949/CHORDANT	The Very Best Of Avalon: Testify To Love
14	9	7	VARIOUS ARTISTS	EMI SPECIAL MARKETS/TIME LIFE 2811/CHORDANT	Worship Together: Be Glorified
15	19	17	VARIOUS ARTISTS ●	INTEGRITY 82336/WORD-CURB	iWorship: A Total Worship Experience
16	16	16	FFH	ESSENTIAL 10705/PROVIDENT	Ready To Fly
17	18	15	POINT OF GRACE	WORD-CURB/WARNER BROS. 86251/WORD-CURB	24
18	20	18	VARIOUS ARTISTS ▲	EMI CMG/PROVIDENT/WORD/SPARROW 9776/CHORDANT	WOW Hits 2003
19	22	19	GEORGE JONES	BANDIT/BNA 67963/CHORDANT	The Gospel Collection: George Jones Sings The Greatest Stories Ever Told
20	40	37	REBECCA ST. JAMES	FOREFRONT 2036/CHORDANT	Wait For Me: The Best From Rebecca St. James
21	15	21	JACI VELASQUEZ	WORD-CURB/WARNER BROS. 86223/WORD-CURB	[Unspoken]
22	21	20	12 STONES	WIND-UP 13009/PROVIDENT [N]	12 Stones
23	17	23	STEVEN CURTIS CHAPMAN	SPARROW 1762/CHORDANT	All About Love
24	24	24	NICHOLE NORDEMAN	SPARROW 1934/CHORDANT [N]	Woven & Spun
25	28	32	MERCYME	INO 86218/WORD-CURB	Spoken For
26	26	25	KIRK FRANKLIN ▲	GOSPO CENTRIC 70037/PROVIDENT	The Rebirth Of Kirk Franklin
27	23	22	VARIOUS ARTISTS	REUNION 10076/PROVIDENT	Dove Hits 2003
28	29	29	P.O.D. ▲[3]	ATLANTIC 83496*/WORD-CURB	Satellite
29	27	26	JARS OF CLAY	ESSENTIAL 10089/PROVIDENT	Furthermore: From The Studio, From The Stage
30	25	34	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/PROVIDENT [N]	Family Affair II: Live At Radio City Music Hall
31	30	28	VARIOUS ARTISTS	TOOTH & NAIL/BEC/FOREFRONT/SPARROW 1176/CHORDANT	X 2003: Experience The Alternative
32	32	31	THE CROSS MOVEMENT	BEC 2054/CHORDANT [N]	Holy Culture
33	33	27	RICH MULLINS	REUNION 10052/PROVIDENT	Here In America
34	[illegible]		VARIOUS ARTISTS	TIME LIFE/INTEGRITY 23052/WORD-CURB	Songs 4 Worship: Devotion
35	31	40	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS/EMI GOSPEL 8374/CHORDANT	A Wing And A Prayer
36	[illegible]		JUMPS	SPARROW 1992/CHORDANT	All The Time In The World
37	35	30	NICHOLE NORDEMAN	SPARROW 2850/CHORDANT [N]	Live At The Door
38	38	38	AUDIO ADRENALINE	FOREFRONT 0877/CHORDANT	Worldwide
39	[illegible]		DEITRICK HADDON	TYSCOT/VERITY 43195/PROVIDENT [N]	Lost And Found
40	34	33	LIFEHOUSE	DREAMWORKS 450377/CHORDANT	Stanley Climbfall

Billboard TOP GOSPEL ALBUMS™

JUNE 21 2003

Sales data compiled by Nielsen SoundScan

This Week	Last Week	2 Wks. Ago	Artist	Imprint & Number/Distributing Label	Title
1	NEW		VARIOUS ARTISTS	EMI/UTV 067703/UMI	Church: Songs Of Soul & Inspiration (NUMBER 1/HOT SHOT DEBUT — 1 Week At Number 1)
2	3	3	VARIOUS ARTISTS ●	EMI CHRISTIAN/WORD/VERITY 43213/ZOMBA	WOW Gospel 2003
3	2	1	VICKIE WINANS	VERITY 43214/ZOMBA [N]	Bringing It All Together
4	1	2	DONNIE MCCLURKIN	VERITY 43199/ZOMBA	Donnie McClurkin... Again
5	5	5	SHEKINAH GLORY MINISTRY	KINGDOM 001/PGE [N]	Praise Is What I Do
6	4	4	SMOKIE NORFUL	EMI GOSPEL 20074 [N]	I Need You Now
7	7	6	KIRK FRANKLIN ▲	GOSPO CENTRIC 70037/ZOMBA	The Rebirth Of Kirk Franklin
8	6	8	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR	VERITY 43176/ZOMBA [N]	Family Affair II: Live At Radio City Music Hall
9	8	29	VARIOUS ARTISTS	UNIVERSAL MUSIC SPECIAL MARKETS 66001/TIME LIFE	Living The Gospel: Gospel Greats
10	9	12	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	DEXTERITY SOUNDS 20378/EMI GOSPEL	A Wing And A Prayer
11	10	10	VARIOUS ARTISTS	UNIVERSAL SPECIAL PRODUCTS 60003/TIME LIFE	Living The Gospel: Gospel Legends
12	14	11	DEITRICK HADDON	TYSCOT/VERITY 43195/ZOMBA [N]	Lost And Found
13	15	14	MARY MARY	COLUMBIA 85490/CRG	Incredible
14	22	16	DONALD LAWRENCE & THE TRI-CITY SINGERS	CRYSTAL ROSE 20390/EMI GOSPEL [N]	Go Get Your Life Back ($ GREATEST GAINER $)
15	13	9	BYRON CAGE	GOSPO CENTRIC 70047/ZOMBA [N]	Byron Cage
16	12	13	YOLANDA ADAMS	VERITY 43222/ZOMBA	The Praise And Worship Songs Of Yolanda Adams
17	16	18	FRED HAMMOND	VERITY 43191/ZOMBA	Speak Those Things: POL Chapter 3
18	20	15	EVELYN TURRENTINE-AGEE	ATLANTA INT'L 10281	It's Already Done
19	18	19	GEORGIA MASS CHOIR	SAVOY 7121/MALACO [N]	I Owe You The Praise
20	26	22	JAMES BIGNON & THE DELIVERANCE MASS CHOIR	ZHANA 103	God Is Great
21	24	20	DOTTIE PEOPLES	ATLANTA INT'L 10278	Churchin' With Dottie
22	21	17	VARIOUS ARTISTS	INTEGRITY GOSPEL 10858/TIME LIFE	Songs 4 Worship Gospel: God Is In The House
23	29	28	MAURETTE BROWN CLARK	AIR GOSPEL 10277/ATLANTA INT'L	By His Grace
24	28	27	JUANITA BYNUM	SHEKINAH INTERNATIONAL 1962 [N]	Behind The Veil: Morning Glory 2
25	30	23	VARIOUS ARTISTS	PINNACLE 0001/DTC	The Pinnacle Project: Bricks With Straw... Volume 1 Gospel
26	17	21	JOHN P. KEE & NEW LIFE	VERITY 43200/ZOMBA [N]	Blessed By Association
27	19	24	YOLANDA ADAMS ●	ELEKTRA 62695/EEG	Believe
28	33	30	RENEE SPEARMAN AND PREZ FEATURING PROSPERITY	BLACKSPHERE 1002	Celebrate
29	31	32	AARON NEVILLE	TELL IT 20381/EMI GOSPEL	Believe
30	11	7	DR. ED MONTGOMERY PRESENTS MARK TAYLOR AND ALC	ABLIFE 6301 [N]	Total Live Experience
31	36	31	POOH AND THE YOUNG INSPIRATIONS	OPHIR 10121/PGE	It's About Time
32	35	36	TRIN-I-TEE 5:7	B-RITE/GOSPO CENTRIC 70036/ZOMBA	The Kiss
33	32	35	DOUG & MELVIN WILLIAMS	BLACKBERRY 1633/MALACO	Duets
34	23	26	VARIOUS ARTISTS	ALLIANT/LIGHT 0302/COMPENDIA	Stellar Awards Hits 2003
35	27	25	FULL GOSPEL BAPTIST CHURCH FELLOWSHIP WOMEN'S MASS CHOIR	TEHILLAH/LIGHT 7108/COMPENDIA	Daughters Of The Promise
36	37	37	VARIOUS ARTISTS	VERITY 43226/ZOMBA	Gospel Blockbusters
37	[illegible]		THE SHEPHERDS	AMEN 1904	Trilogy: Live In Augusta, GA
38	34	34	DARWIN HOBBS	EMI GOSPEL 20360 [N]	Broken
39	39	39	VARIOUS ARTISTS	VERITY 43237/ZOMBA	More Gospel Blockbusters
40	40	—	VARIOUS ARTISTS ●	EMI CHRISTIAN/WORD/VERITY 43186/ZOMBA	WOW Gospel 2002

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. [N] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21 2003 Billboard • TOP POP CATALOG™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 — 36 Weeks At Number 1	
1	1	1	610	**METALLICA** ◆[14] ELEKTRA 61113*/EEG (11.98/17.98)	Metallica
2	2	1	714	**BOB MARLEY AND THE WAILERS** ◆[10] TUFF GONG/ISLAND 548904/IDJMG (12.98/18.98)	Legend
3	3	7	107	**COLDPLAY** ▲ NETTWERK 30162/CAPITOL (11.98/17.98) [H]	Parachutes
4	6	5	[illegible]	**BOB SEGER & THE SILVER BULLET BAND** ▲[6] CAPITOL 30334 (10.98/15.98)	Greatest Hits
5	4	4	[illegible]	**KENNY CHESNEY** ▲[2] BNA 67976/RLG (12.98/18.98)	Greatest Hits
6	7	14	124	**EMINEM** ▲[8] WEB AFTERMATH 490629*/INTERSCOPE (12.98/18.98)	The Marshall Mathers LP
7	5	4	[illegible]	**RASCAL FLATTS** ▲ LYRIC STREET 165011/HOLLYWOOD (11.98/18.98) [H]	Rascal Flatts
8	8	8	[illegible]	**TIM MCGRAW** ▲[3] CURB 77978 (12.98/18.98)	Greatest Hits
9	11	10	[illegible]	**JACK JOHNSON** ▲ ENJOY/UNIVERSAL 860994*/UMRG (18.98 CD) [H]	Brushfire Fairytales
10	9	13	[illegible]	**METALLICA** ▲[6] ELEKTRA 60439/EEG (11.98/18.98)	Master Of Puppets
11	14	15	[illegible]	**METALLICA** ▲[8] ELEKTRA 60812/EEG (11.98/18.98)	...And Justice For All
12	10	11	[illegible]	**LINKIN PARK** ▲[8] WARNER BROS. 47755 (12.98/18.98)	[Hybrid Theory]
13	13	9	[illegible]	**BEE GEES** ▲ POLYDOR/UNIVERSAL 559220/UMRG (12.98/18.98)	One Night Only
14	12	17	[illegible]	**THE BEATLES** ▲[9] APPLE 29325/CAPITOL (12.98/18.98)	1
15	20	12	[illegible]	**METALLICA** ▲[5] MEGAFORCE/ELEKTRA 60396/EEG (11.98/18.98)	Ride The Lightning
16	17	21	[illegible]	**QUEEN** ▲[7] HOLLYWOOD 61265 (11.98/17.98)	Greatest Hits
17	16	20	[illegible]	**CELINE DION** ▲[5] 550 MUSIC 63760/EPIC (12.98 EQ/18.98)	All The Way...A Decade Of Song
18	RE-ENTRY		446	**AC/DC** ◆[19] LEGACY 90207/EPIC (10.98 EQ CD)	Back In Black
19	15	19	[illegible]	**THE BEACH BOYS** CAPITOL 21860 (10.98/17.98)	The Greatest Hits Volume 1: 20 Good Vibrations
20	25	24	[illegible]	**SOUNDTRACK** ▲[7] LOST HIGHWAY/MERCURY 170069/IDJMG (12.98/19.98)	O Brother, Where Art Thou?
21	18	36	[illegible]	**EMINEM** ▲[4] WEB AFTERMATH 490287*/INTERSCOPE (12.98/18.98)	The Slim Shady LP
22	19	23	[illegible]	**DISTURBED** ▲[2] GIANT 24738/WARNER BROS. (11.98/17.98) [H]	The Sickness
23	23	28	[illegible]	**GOOD CHARLOTTE** ● DAYLIGHT 85845/EPIC (13.98 EQ CD) [H]	Good Charlotte
24	24	18	[illegible]	**DIXIE CHICKS** ◆[12] MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/17.98) [H]	Wide Open Spaces
25	22	25	391	**SHANIA TWAIN** ◆[11] MERCURY 536003/UMGN (12.98/18.98)	Come On Over
26	RE-ENTRY		101	**VARIOUS ARTISTS** ▲[2] INTEGRITY 61001/TIME LIFE (19.98 CD)	Songs 4 Worship - Shout To The Lord
27	21	22	1542	**PINK FLOYD** ◆[15] CAPITOL 82136* (18.98 CD)	Dark Side Of The Moon (SACD)
28	26	32	[illegible]	**DEF LEPPARD** ▲[1] MERCURY 528718/IDJMG (11.98/18.98)	Vault - Greatest Hits 1980-1995
29	29	26	45	**ORIGINAL BROADWAY CAST RECORDING** ● DECCA BROADWAY 543115 (18.98 CD)	Mamma Mia!
				HOT SHOT DEBUT	
30	NEW		65	**TRAIN** ▲ AWARE/COLUMBIA 69888/CRG (12.98 EQ/18.98)	Drops Of Jupiter
31	33	40	169	**ABBA** ▲[4] POLYDOR/UNIVERSAL 517007/UMRG (12.98/18.98)	Gold - Greatest Hits
32	27	30	520	**GUNS N' ROSES** ◆[15] GEFFEN 424148/INTERSCOPE (10.98/18.98)	Appetite For Destruction
				GREATEST GAINER	
33	43	42	13	**LUTHER VANDROSS** ● LEGACY/LV 86084/EPIC (10.98 EQ/17.98)	Greatest Hits
34	30	29	[illegible]	**JAMES TAYLOR** ◆[11] WARNER BROS. 3113 (7.98/11.98)	Greatest Hits
35	34	34	97	**POISON** ▲ CAPITOL 53375 (7.98/11.98)	Greatest Hits 1986-1996
36	41	—	190	**PHIL COLLINS** ▲[2] FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...Hits
37	31	31	197	**MICHAEL JACKSON** ◆[25] EPIC 66073 (12.98 EQ/18.98)	Thriller
38	35	41	[illegible]	**KID ROCK** ◆[11] TOP DOG/LAVA 83119*/AG (12.98/18.98) [H]	Devil Without A Cause
39	28	16	75	**STAIND** ▲[4] FLIP/ELEKTRA 62626/EEG (12.98/18.98)	Break The Cycle
40	40	38	68	**LYNYRD SKYNYRD** ▲ MCA 111941 (8.98/11.98)	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection
41	32	27	[illegible]	**VAN MORRISON** ▲[3] POLYDOR/UNIVERSAL 537459/UMRG (12.98/18.98)	The Best Of Van Morrison
42	48	49	18	**JOHNNY CASH** ▲ LEGACY/COLUMBIA (NASHVILLE) 69739/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
43	36	35	184	**SIMON & GARFUNKEL** ◆[13] COLUMBIA 31350/CRG (10.98 EQ/17.98)	Greatest Hits
44	44	50	81	**SOUNDTRACK** ▲[2] INTERSCOPE 493035 (12.98/18.98)	Moulin Rouge
45	45	—	72	**FRANK SINATRA** ● CAPITOL 23502 (11.98/17.98)	Classic Sinatra: His Great Performances 1953-1960
46	RE-ENTRY		76	**WILLIE NELSON** ▲ LEGACY/COLUMBIA (NASHVILLE) 69322/SONY (NASHVILLE) (7.98 EQ/11.98)	16 Biggest Hits
47	42	39	465	**BEASTIE BOYS** ▲[9] DEF JAM 527351*/IDJMG (6.98/11.98)	Licensed To Ill
48	RE-ENTRY		104	**SUBLIME** ▲[5] GASOLINE ALLEY 111413/MCA (12.98/18.98)	Sublime
49	37	33	66	**JIMI HENDRIX** ▲ EXPERIENCE HENDRIX 111671*/MCA (12.98/18.98)	Experience Hendrix: The Best Of Jimi Hendrix
50	39	43	392	**MADONNA** ◆[10] SIRE 26440*/WARNER BROS. (13.98/18.98)	The Immaculate Collection

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / HOT SHOT DEBUT — 1 Week At Number 1	
1	NEW		1	**GILLIAN WELCH** ACONY 0305 (18.98 CD)	Soul Journey
2	6	1	[illegible]	**REVIS** EPIC 86514 (9.98 EQ CD)	Places For Breathing
3	4	5	[illegible]	**CRAIG MORGAN** BROKEN BOW 77567 (13.98 CD)	I Love It
4	NEW		1	**DAVE GAHAN** MUTE/REPRISE 48471/WARNER BROS. (18.98 CD)	Paper Monsters
5	2	4	[illegible]	**KEM** MOTOWN 017516/UMRG (8.98/12.98)	Kemistry
6	7	3	[illegible]	**ROONEY** GEFFEN 000242/INTERSCOPE (9.98 CD)	Rooney
7	NEW		1	**EELS** DREAMWORKS 000030/INTERSCOPE (18.98 CD)	Shootenanny!
8	3	7	[illegible]	**MAROON 5** OCTONE 50001 (11.98 CD)	Songs About Jane
				GREATEST GAINER	
9	39	35	[illegible]	**JIM BELUSHI, DAN AYKROYD** HAVE LOVE 80200 (18.98 CD)	Have Love Will Travel
10	4	4	[illegible]	**VICKIE WINANS** VERITY 43214/ZOMBA (11.98/18.98)	Bringing It All Together
11	9	2	[illegible]	**JEFF BATES** RCA (NASHVILLE) 67071/RLG (11.98/17.98)	Rainbow Man
12	NEW		1	**BUDDY GUY** SILVERTONE 41843/ZOMBA (18.98 CD)	Blues Singer
13	6	—	2	**LILLIX** MAVERICK 48323/WARNER BROS. (12.98 CD)	Falling Uphill
14	5	11	21	**BOWLING FOR SOUP** SILVERTONE/JIVE 41819/ZOMBA (12.98 CD)	Drunk Enough To Dance
15	24	28	[illegible]	**PETER CINCOTTI** CONCORD 2158 (18.98 CD)	Peter Cincotti
16	11	5	[illegible]	**ROY HARGROVE PRESENTS THE RH FACTOR** VERVE 065192*/VG (12.98 CD)	Hard Groove
17	16	12	[illegible]	**CHANTAL KREVIAZUK** COLUMBIA 86442/CRG (9.98 EQ CD)	What If It All Means Something
18	12	—	2	**SMILE EMPTY SOUL** THROBACK/LAVA 83609/AG (12.98 CD)	Smile Empty Soul
19	10	9	6	**HITMAN SAMMY SAM** ROCKY ROAD/COLLIPARK 000380/UMRG (12.98 CD)	Step Daddy
20	33	38	[illegible]	**REGINA CARTER** VERVE 065654/VG (18.98 CD)	Paganini: After A Dream
21	NEW		1	**GEORGE LOPEZ** OGLIO 89133 (16.98 CD)	Team Leader
22	NEW		1	**DUSTY DRAKE** WARNER BROS. (NASHVILLE) 48051/WRN (18.98 CD)	Dusty Drake
23	16	13	[illegible]	**KINDRED THE FAMILY SOUL** HIDDEN BEACH 86481/EPIC (13.98 EQ CD)	Surrender To Love
24	15	16	46	**12 STONES** WIND-UP 13069 (17.98 CD)	12 Stones
25	25	19	[illegible]	**SHEKINAH GLORY MINISTRY** KINGDOM 001/PGE (11.98/17.98)	Praise Is What I Do
26	19	30	[illegible]	**TAKING BACK SUNDAY** VICTORY 176 (12.98 CD)	Tell All Your Friends
27	17	10	3	**DWELE** VIRGIN 80919* (9.98 CD)	Subject
28	18	16	[illegible]	**JUANES** △[2] SURCO 017532/UNIVERSAL LATINO (16.98 CD)	Un Dia Normal
29	13	14	[illegible]	**SMOKIE NORFUL** EMI GOSPEL 20374 (9.98/16.98)	I Need You Now
30	23	26	[illegible]	**LIZZ WRIGHT** VERVE 589833/VG (12.98 CD)	Salt
31	28	33	[illegible]	**INTERPOL** MATADOR 545* (9.98 CD)	Turn On The Bright Lights
32	31	37	[illegible]	**HOT HOT HEAT** SUB POP 70599* (12.98 CD)	Make Up The Breakdown
33	26	31	[illegible]	**NICHOLE NORDEMAN** SPARROW 51934 (16.98 CD)	Woven & Spun
34	21	20	[illegible]	**SENSES FAIL** DRIVE-THRU 000155/MCA (8.98 CD)	From The Depths Of Dreams (EP)
35	20	25	[illegible]	**GRUPO BRYNDIS** DISA 720995 (18.98 CD/DVD)	Memorias
36	37	22	[illegible]	**GRUPO MOJADO** UNIVISION 310120/UG (14.98 CD)	30 Inolvidables
37	29	23	[illegible]	**S4TH PLATOON** FUBU 8001 (15.98 CD)	All Or N.O.thin
38	30	—	[illegible]	**HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR** VERITY 43176/ZOMBA (11.98/17.98)	Family Affair II: Live At Radio City Music Hall
39	35	24	[illegible]	**CONJUNTO PRIMAVERA** FONOVISA 350796/UG (14.98 CD)	Nuestra Historia
40	34	41	[illegible]	**SYLEENA JOHNSON** JIVE 41815/ZOMBA (11.98/17.98)	Chapter 2: The Voice
41	41	—	[illegible]	**PEPE AGUILAR** UNIVISION 310119/UG (16.98 CD)	Y Tenerte Otra Vez
42	22	—	[illegible]	**MARY FAHL** ODYSSEY 89992/SONY CLASSICAL (12.98 EQ CD)	The Other Side Of Time
43	NEW		1	**JOSH KELLEY** HOLLYWOOD 162377 (9.98 CD)	For The Ride Home
44	47	—	[illegible]	**DAVID WAXMAN** ULTRA 1105 (21.98 CD)	Ultra.Trance:2
45	32	27	[illegible]	**THE NEW PORNOGRAPHERS** MATADOR 561* (16.98 CD)	Electric Version
46	40	29	[illegible]	**BRONCO** FONOVISA 350787/UG (14.98 CD)	30 Inolvidables
47	49	—	[illegible]	**RA** REPUBLIC/UNIVERSAL 000083/UMRG (12.98 CD)	From One
48	NEW		1	**LA LEY** WEA ROCK 40286/WARNER LATINA (17.98 CD)	Libertad
49	27	15	[illegible]	**HECTOR & TITO** VI 450503 (22.98 CD)	La Historia Live
50	NEW		1	**ACEYALONE** DECON 276492 (14.98 CD)	Love & Hate

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Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	Title
				NUMBER 1 / HOT SHOT DEBUT — 1 Week At Number 1	
1	NEW		1	**VARIOUS ARTISTS** SIDE ONE DUMMY 71237 (18.98 CD)	Vans Warped Tour 2003 Compilation
2	1	2	[illegible]	**LIL JON & THE EAST SIDE BOYZ** ● BME 2370*/TVT (13.98/17.98)	Kings Of Crunk
3	NEW		1	**GILLIAN WELCH** ACONY 0305 (18.98 CD) [H]	Soul Journey
4	3	7	[illegible]	**ALKALINE TRIO** VAGRANT 381* (12.98 CD)	Good Mourning
5	2	4	[illegible]	**VARIOUS ARTISTS** EPITAPH 86673 (7.98 CD)	Punk -O- Rama 8
6	6	6	[illegible]	**CRAIG MORGAN** BROKEN BOW 77567 (13.98 CD) [H]	I Love It
7	4	3	[illegible]	**MANNHEIM STEAMROLLER/C.W. MCCALL** AMERICAN GRAMAPHONE 1776 (16.98 CD)	American Spirit
8	7	7	[illegible]	**MOBB DEEP** LANDSPEED 8222*/KOCH (14.98 CD)	Free Agents: The Murda Mix Tape
9	5	5	[illegible]	**NOFX** FAT WRECK CHORDS 657 (14.98 CD)	The War On Errorism
				GREATEST GAINER	
10	26	25	[illegible]	**JIM BELUSHI, DAN AYKROYD** HAVE LOVE 80200 (18.98 CD) [H]	Have Love Will Travel
11	4	10	[illegible]	**BLACK LABEL SOCIETY** SPITFIRE 15091 (18.98 CD)	The Blessed Hellride
12	4	5	[illegible]	**EARTH, WIND & FIRE** KALIMBA 973802 (18.98 CD)	Promise
13	16	21	[illegible]	**PETER CINCOTTI** CONCORD 2159 (18.98 CD) [H]	Peter Cincotti
14	10	4	[illegible]	**JOHN HIATT & THE GONERS** NEW WEST 6045 (18.98 CD)	Beneath This Gruff Exterior
15	NEW		1	**GEORGE LOPEZ** OGLIO 89133 (16.98 CD) [H]	Team Leader
16	18	16	[illegible]	**SHEKINAH GLORY MINISTRY** KINGDOM 001/PGE (11.98/17.98) [H]	Praise Is What I Do
17	13	22	[illegible]	**TAKING BACK SUNDAY** VICTORY 176 (12.98 CD) [H]	Tell All Your Friends
18	19	24	[illegible]	**INTERPOL** MATADOR 545* (9.98 CD) [H]	Turn On The Bright Lights
19	22	28	[illegible]	**HOT HOT HEAT** SUB POP 70599* (12.98 CD) [H]	Make Up The Breakdown
20	11	11	[illegible]	**SOUNDTRACK** TOMMY BOY 1508 (18.98 CD)	Queer As Folk: The Third Season
21	12	12	[illegible]	**B.G.** CHOPPA CITY/IN THE PAINT 8486/KOCH (18.98 CD)	Livin' Legend
22	14	18	[illegible]	**VARIOUS ARTISTS** SIDE ONE DUMMY 71236 (8.98 CD)	Atticus: Dragging The Lake II
23	20	17	[illegible]	**S4TH PLATOON** FUBU 8001 (15.98 CD) [H]	All Or N.O.thin
24	27	37	[illegible]	**NICKEL CREEK** SUGAR HILL 3941 (18.98 CD)	This Side
25	21	26	[illegible]	**BOZ SCAGGS** GRAY CAT 4003/MAILBOAT (19.98 CD)	But Beautiful: Standards Volume 1
26	36	44	[illegible]	**DAVID WAXMAN** ULTRA 1105 (21.98 CD) [H]	Ultra.Trance:2
27	23	19	[illegible]	**THE NEW PORNOGRAPHERS** MATADOR 561* (16.98 CD) [H]	Electric Version
28	17	20	[illegible]	**VARIOUS ARTISTS** MADACY 4981 (19.98 CD)	30th Anniversary Collection: Ultimate Disco
29	NEW		1	**BIG MOE** WRECKSHOP 4040 (17.98 CD)	Moe Life
30	31	41	[illegible]	**DARYL HALL JOHN OATES** U-WATCH 85100 (18.98 CD)	Do It For Love
31	NEW		1	**ACEYALONE** DECON 276492 (18.98 CD) [H]	Love & Hate
32	15	23	[illegible]	**THE RIPPINGTONS FEATURING RUSS FREEMAN** PEAK 8516/CONCORD (18.98 CD)	Let It Ripp
33	NEW		1	**STRUNG OUT** FAT WRECK CHORDS 652 (18.98 CD)	Live In A Dive
34	25	14	[illegible]	**RICHARD THOMPSON** COOKING VINYL 80126/SPINART (17.98 CD)	The Old Kit Bag
35	28	32	[illegible]	**ANI DIFRANCO** RIGHTEOUS BABE 030 (16.98 CD)	Evolve
36	43	43	4	**FIEND** FIEND ENTERTAINMENT 2002 (17.98 CD)	Fiend Presents: Can I Burn? 2
37	32	36	[illegible]	**TRANSPLANTS** HELLCAT 80440*/EPITAPH (16.98 CD)	Transplants
38	35	33	[illegible]	**PANCHO BARRAZA** MUSART 2713/BALBOA (16.98 CD) [H]	Las Romanticas De Pancho Barraza
39	34	30	[illegible]	**DANIEL LANOIS** ANTI 86661*/EPITAPH (18.98 CD) [H]	Shine
40	37	35	[illegible]	**SOUNDTRACK** THA ROW 63053 (18.98 CD)	Dysfunktional Family
41	NEW		1	**ARMOR FOR SLEEP** EQUAL VISION 78 (14.98 CD)	Dream To Make Believe
42	30	29	[illegible]	**LOUIE DEVITO** DEE VEE 0005/MUSICRAMA (16.98 CD)	Dance Divas
43	RE-ENTRY		12	**LIL' WYTE** HYPNOTIZE MINDS 3004/STREET LEVEL (17.98 CD) [H]	Hypnotize Minds Presents: Doubt Me Now
44	39	47	[illegible]	**YO LA TENGO** MATADOR 0548* (17.98 CD) [H]	Summer Sun
45	24	15	[illegible]	**TOMAHAWK** IPECAC 40/CAROLINE (17.98 CD) [H]	Mit Gas
46	47	49	[illegible]	**SUSAN TEDESCHI** TONE-COOL 751148/ARTEMIS (17.98 CD) [H]	Wait For Me
47	50	—	[illegible]	**ELECTRIC SIX** XL 189*/BEGGARS GROUP (9.98 CD)	Fire
48	46	46	[illegible]	**JOHNNY VICIOUS** ULTRA 1155 (19.98 CD) [H]	Ultra. Dance 03
49	38	31	[illegible]	**THE SOUNDS** SCRATCHIE 39025/NEW LINE (12.98 CD) [H]	Living In America
50	42	48	[illegible]	**THE POSTAL SERVICE** SUB POP 595 (14.98 CD) [H]	Give Up

Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. The Heatseekers chart lists the best-selling albums by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. ⬬ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. [H] indicates past or present Heatseeker title. © 2003, VNU Business Media, Inc., and Nielsen SoundScan, Inc. All rights reserved

JUNE 21 2003

Billboard® TOP INTERNET ALBUM SALES™

Sales data and internet sales reports compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	BILLBOARD 200 RANK
		NUMBER 1	1 Week At Number 1	
1		VARIOUS ARTISTS SIDE ONE DUMMY 71237	Vans Warped Tour 2003 Compilation	21
2		METALLICA ELEKTRA 62863/EGG	St. Anger	1
3	1	LED ZEPPELIN ATLANTIC 83587/AG	How The West Was Won	9
4		JEWEL ATLANTIC 83638/AG	0304	2
5		TRAIN COLUMBIA 86982/CRG	My Private Nation	6
6	4	NORAH JONES ▲[6] BLUE NOTE 33986 [M]	Come Away With Me	11
7	5	SENSES FAIL DRIVE THRU 000159/MCA [M]	From The Depths Of Dreams (EP)	–
8		REGINA CARTER VERVE 06155/AVS [M]	Paganini: After A Dream	–
9		GILLIAN WELCH ACONY 005 [M]	Soul Journey	107
10	11	COLDPLAY ▲ CAPITOL 46984*	A Rush Of Blood To The Head	16
11	9	EVANESCENCE ▲ WIND-UP 13063	Fallen	4
12	6	CHER DEFFEN/MCA/WARNER BROS 73052/WARNER STRATEGIC MARKETING	The Very Best Of Cher	12
13	12	JACK JOHNSON MOONSHINE CONSPIRACY/UNIVERSAL 075012*/UMRG	On And On	17
14		PEARL JAM EPIC 00149	State College, PA: May 3rd, 2003	–
15	8	KELLY CLARKSON ▲ RCA 68159/RMG	Thankful	10
16	14	THE EARLY NOVEMBER DRIVE-THRU 000081/MCA	For All Of This (EP)	–
17	15	THE WHITE STRIPES● THIRD MAN 27148*/V2	Elephant	20
18	13	BUCK HOWDY PRAIRIE DOG 407 [M]	Skidaddle!	–
19	21	SOUNDTRACK WARNER SUNSET/MAVERICK 48411/WARNER BROS	The Matrix Reloaded: The Album	19
20		LUCINDA WILLIAMS LOST HIGHWAY 170055	World Without Tears	114
21		LONESTAR BNA 67876/RLG	From There To Here: Greatest Hits	7
22	7	MANNHEIM STEAMROLLER/C.W. MCCALL AMERICAN GRAMAPHONE 1776	American Spirit	133
23	20	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 3129A/20MBA	Poodle Hat	47
24		FLEETWOOD MAC REPRISE 48388/WARNER BROS.	Say You Will	43
25		50 CENT ▲[4] SHADY/AFTERMATH 493544*/INTERSCOPE	Get Rich Or Die Tryin'	3

JUNE 21 2003

Billboard® TOP SOUNDTRACKS™

Sales data compiled by Nielsen SoundScan

THIS WEEK	LAST WEEK	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
		NUMBER 1	1 Week At Number 1
1	2	2 FAST 2 FURIOUS	DISTURBING THA PEACE/DEF JAM SOUTH 000439*/IDJMG
2	1	THE LIZZIE MCGUIRE MOVIE	WALT DISNEY 000080
3	3	THE MATRIX RELOADED: THE ALBUM	WARNER SUNSET/MAVERICK 48411/WARNER BROS
4	4	AMERICAN IDOL SEASON 2: ALL-TIME CLASSIC AMERICAN LOVE SONGS●	RCA 51109/RMG
5	5	CHICAGO ▲	EPIC 87018
6	4	LIZZIE MCGUIRE●	BUENA VISTA 860791/WALT DISNEY
7	7	8 MILE ▲[4]	SHADY 493508*/INTERSCOPE
8	8	HOLES	WALT DISNEY 000002
9	11	O BROTHER, WHERE ART THOU? ▲[2]	LOST HIGHWAY/MERCURY 170088/IDJMG
10	10	DAREDEVIL: THE ALBUM●	WIND-UP 13079
11	9	AMERICAN DREAMS: 1963-1964	HIP-O 000231/UME
12	17	A WALK TO REMEMBER●	EPIC 86311
13	14	DISNEY'S LILO & STITCH●	WALT DISNEY 860734
14	21	FINDING NEMO	WALT DISNEY 860078
15	12	CRADLE 2 THE GRAVE●	BLOODLINE/DEF JAM 063615*/IDJMG
16	16	MOULIN ROUGE ▲[2]	INTERSCOPE 493035
17	20	SHREK ▲	DREAMWORKS 450305/INTERSCOPE
18	13	DOWN WITH LOVE	WMG SOUNDTRACKS/REPRISE 48488/WARNER BROS.
19	18	SWEET HOME ALABAMA	HOLLYWOOD 162384
20	19	SPIRIT: STALLION OF THE CIMARRON	A&M 493304/INTERSCOPE
21	15	QUEER AS FOLK: THE THIRD SEASON	TOMMY BOY 1568
22		THE PIANIST	SONY CLASSICAL 87739
23	24	WHAT A GIRL WANTS	ATLANTIC 83841/AG
24		BLUE COLLAR COMEDY TOUR: THE MOVIE	WARNER BROS. (NASHVILLE) 48424/WRN
25		BEND IT LIKE BECKHAM	MILAN 36910

Top Internet Album Sales reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ■ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △[2] Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. **[M]** indicates past or present Heatseeker title © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

JUNE 21 2003

Billboard® ARTIST INDEX™

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Bluegrass (BG)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Holiday (HOL)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Country Singles Sales (CSS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap Tracks (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

1st Infantry: RS 59
12 Stones: CC 22; HS 24
2Pac: RBA 59; RBC 3, 5, 8, 9; H100 92; RA 41; RBH 43; RP 22
3 Doors Down: B200 59; A40 3; H100 13; HA 14; MO 27; RO 9, 15; T40 9
30 Dirty Junkies: DC 25
50 Cent: B200 3, 68, INT 25; RBA 4, 20; H100 1, 3, 18, 48; HA 1, 3, 17, 44; HSS 30, 57; RA 1, 3, 22, 29, 37, 48, 51; RBH 2, 3, 19, 30, 37, 51, 55, 85; RP 1, 2, 8, 11, 21; RS 10, 31; T40 5, 13, 15
54th Platoon: HS 37; IND 23; RBA 41
702: RBA 95; RA 58; RBH 59; RS 70
2002: *NA 14*
!!! (Chik Chik Chk): DS 16; HSS 33

—A—

Aaliyah: B200 187; RBA 66; H100 50, 67; HA 61, 66; HSS 5; RA 24, 35; RBH 23, 33; RS 5
Mindi Abair: *CJ 7*
Abba: PCA 31
Ab-Liva: RA 60; RBH 58; RS 40
AC/DC: PCA 18
Aceyalone: HS 50; IND 31
Yolanda Adams: GA 16, 27
Trace Adkins: CA 34; CS 21
AFI: B200 73; MO 30
Afrocelts: WM 13
Antonio Aguilar: LA 52
Pepe Aguilar: HS 41; LA 9; RMA 6; LPS 11; LT 8; RMS 19
Christina Aguilera: B200 37; A40 37; AC 5; H100 24; HA 23; HSS 37; T40 11
Clay Aiken: HSS 1, 6, 19
Air Supply: B200 186
Akwid: RMS 40
Alabama: CA 32
ALC: GA 30
The Alchemist: RS 59
Alkaline Trio: B200 111; IND 4
The All-American Rejects: B200 56; H100 71; HA 74; MO 32; T40 33
Gary Allan: CA 44
Amethystium: *NA 7*
Tori Amos: DC 40; DS 17
Anastacia: DC 33
Sunshine Anderson: DC 12
Jessica Andrews: B200 158; CA 21
Los Angeles De Charly: LA 15; RMA 9
Marc Anthony: TSA 7; TSS 8
Tina Arena: DC 6; DS 13
Ricardo Arjona: LA 47; LPA 20; LPS 14; LT 19; TSS 37
Armor For Sleep: IND 41
Aroma: RMS 38
Ashanti: B200 142; RBA 83, 87; H100 10, 40; HA 10, 35; HSS 36; RA 7, 34; RBH 7, 35; RP 9; RS 7; T40 21, 34
Los Askis: LA 61
The Ataris: B200 118; MO 21
ATB: DC 45
Rodney Atkins: CS 60
Natacha Atlas: DC 49
Aubrey: DC 35
Audio Adrenaline: CC 38; HSS 67
Audioslave: B200 38; A40 27; H100 35; HA 32; MO 4; RO 1, 29
Sherrie Austin: CS 48
Avalon: B200 194; CC 13
Aventura: TSA 9
Dan Aykroyd: B200 166; BL 2; HS 9; IND 10

—B—

B2K: B200 148; RBA 54; RA 64; RBH 63
Baby: RBA 93; H100 78; RA 65; RBH 66; T40 36
Baby Anne: EA 18
Baby Diva: HSS 59; RS 42
Bacilos: TSS 39
The Bad Plus: *JZ 17*
Erykah Badu: HSS 58; RS 37
Becky Baeling: DC 2
Baha Men: WM 12
Anita Baker: RBA 69
Marcia Ball: BL 7
Banda El Recodo: LA 27; RMA 15; LT 16; RMS 3
Banda Machos: LA 27; RMA 15
Banda Tierra Blanca: RMS 27
David Banner: B200 27; RBA 2; H100 58; HA 55; HSS 63; RA 21; RBH 21; RP 17; RS 25
Boju Banton: RE 7
Pancho Barraza: IND 38; LA 16; RMA 10; RMS 36
Jeff Bates: B200 185; CA 27; HS 11; CS 10; H100 64; HA 60
The Beach Boys: PCA 19
Beanie Sigel: RS 49
Walter Beasley: *CJ 12*
Beastie Boys: PCA 47
The Beatles: PCA 14
Daniel Bedingfield: B200 58; A40 17; AC 3; DC 9; DS 1; H100 22; HA 25; HSS 11; T40 22
Bee Gees: B200 169; PCA 13
Beenie Man: RE 9
Graciela Beltran: LT 43; RMS 30
Jim Belushi: B200 166; BL 2; HS 9; IND 10
Vince Benedetti: *JZ 25*
Tony Bennett: *JZ 6*
Dierks Bentley: CS 26; CSS 4; H100 90; HSS 16
B.G.: IND 21; RBA 56
Big "C": RS 50
Big Daddy Kane: RS 61
Big Moe: IND 29; RBA 33
James Bignon & The Deliverance Mass Choir: GA 20
Big T: RA 71; RBH 74
Big Tigger: H100 16; HA 18; HSS 21; RA 12; RBH 9; RS 1; T40 37
David Bisbal: LPS 27, 38; LT 46
Black Eyed Peas: H100 54; HA 53; RBH 91; T40 23
Black Label Society: B200 180; IND 11; RO 12
Bobby "Blue" Bland: BL 13
Blaque: RS 71
Mary J. Blige: RBC 16
Blue Man Group: A40 40
Andrea Bocelli: *CL 2, 10; CX 6*
Bond: B200 178; *CX 2*
Bone Crusher: B200 44; RBA 6; H100 26; HA 24; HSS 31; RA 10, RBH 11; RP 6; RS 8
Bone Thugs-N-Harmony: RBA 98; RBC 10
Boomkat: HSS 34
Bowling For Soup: B200 198; HS 14
Bow Wow: RA 65; RBH 66
Boy Big: RS 60
Michelle Branch: A40 13; AC 4; H100 38; HA 39; T40 17
Jim Brickman: *NA 6*
Sarah Brightman: *CX 7, 8*
Bronco: HS 46; LA 11; RMA 7
Garth Brooks: CA 60; CCA 18
Brooks & Dunn: CCA 10, 22; CS 9; H100 51; HA 48
BT: DC 24; HSS 71
Michael Buble: B200 164
Joe Budden: H100 43; HA 46; HSS 25; RA 18; RBH 16; RP 10; RS 9
Jimmy Buffett: B200 33; CS 31
Los Bukis: LA 4, 33; RMA 2, 20
Busta Rhymes: B200 99; RBA 23; H100 4; HA 4; RA 8, 51; RBH 8, 55; RP 4; RS 69; T40 8
Juanita Bynum: GA 24
Tracy Byrd: CS 17

—C—

Jorge Luis Cabrera: LT 32; RMS 9
Byron Cage: GA 15
Chris Cagle: B200 119; CA 16; CS 14; H100 74; HA 73
Kimberly Caldwell: HSS 1, 6
CamYon: B200 103; RBA 18
Nick Cannon: HSS 72; RS 65
Blu Cantrell: H100 85; HSS 12; RS 18
Capone -N- Noreaga: RS 53
Mariah Carey: DS 3; H100 4; HA 4; HSS 17; RA 8; RBH 8; RP 4, RS 47, 69; T40 8
Caribbean Pulse: RE 14
Vanessa Carlton: A40 8; AC 10, 16; H100 46; HA 51; T40 35
Jose Carreras: *CL 8*
Rodney Carrington: CA 33
Jeff Carson: CS 54
Deana Carter: CA 50; CS 38
Regina Carter: HS 20; INT 8; *JZ 4*
Johnny Cash: B200 105; CA 13, 72; CCA 7; PCA 42
Rosanne Cash: CA 51
Kevin Ceballo: TSS 6
Cee-Lo: RBH 97
Chanticleer: *CL 9*
Steven Curtis Chapman: CC 23
JC Chasez: HSS 61
Chayanne: LA 44, LPA 17
Cher: B200 12; INT 12
Cherish: H100 57; HA 65; HSS 8; RA 42; RBH 39; RP 18; RS 3, T40 38
Kenny Chesney: B200 65; CA 6; CCA 1; PCA 5; CS 19, 22; H100 79
Chevelle: B200 91; H100 73; HA 72; MO 2; RO 7
The Chieftains: CA 70; WM 9
Chingy: H100 31; HA 29; HSS 56; RA 20; RBH 20; RP 7; RS 29
Choppa: RBA 85; RS 55
Christafari: RE 15
Charlotte Church: *CX 4, 14*
Peter Cincotti: B200 199; HS 15; IND 13; *JZ 2*
Cirque Du Soleil: WM 3
C-tane: RS 75
Corey Clark: HSS 1, 6
Maurette Brown Clark: GA 23
Terri Clark: CA 35; CS 33
Stanley Clarke: *CJ 14*
Kelly Clarkson: B200 10; INT 15; A40 30; H100 17; HA 16; T40 6
Willie Clayton: BL 9; RBA 89
Patsy Cline: CCA 13
Clipse: RBA 70; RA 60; RBH 58; RS 40, 70
Tammy Cochran: CSS 8
Cold: B200 50; H100 88; HSS 40; MO 9; RO 8
Roscoe P. Coldchain: RA 60; RBH 58; RS 40
Coldplay: B200 16, INT 10; PCA 3; A40 5; DC 36; H100 34; HA 37; MO 20; T40 24
Natalie Cole: *JZ 12*
Nat King Cole: *JZ 16*
Phil Collins: PCA 36; AC 6
Colourful Karma: DC 38
Common: HSS 58, RS 37
Conjunto Primavera: HS 39; LA 8, RMA 5; LT 13; RMS 1
Control: LT 31; RMS 10
Ry Cooder: LA 31; LPA 12; WM 5
Cooler Kids: HSS 62
Deborah Cooper: DC 19
Costumbre: LT 39; RMS 16
Counting Crows: B200 197; A40 8; AC 16; H100 46; HA 51; T40 35
Deborah Cox: DC 7
El Coyote Y Su Banda Tierra Santa: LA 36; LT 29; RMS 7
Elvis Crespo: TSA 8
The Cross Movement: CC 32
Sheryl Crow: A40 14; AC 13, 19; CSS 1; H100 21; HA 30; HSS 2
The Crusaders: *CJ 5*
Anthony Cruz: TSS 35
Celia Cruz: LA 38; TSA 2, 13
Cuisillos De Arturo Macias: LA 49
Billy Currington: CS 39
Cusco: *NA 12*
Billy Ray Cyrus: CA 68

—D—

Da Brat: H100 57; HA 65; HSS 8; RA 42; RBH 39; RP 18; RS 3, T40 38
Amy Dalley: CS 30
Miles Davis: *JZ 9*
Kiley Dean: RBH 75
Debreca: RBH 81
Def Leppard: PCA 28
Deftones: B200 28; MO 10; RO 17
Jack Dejohnette: *JZ 13*
Delerium: DC 32
Julia Demato: HSS 1, 6
John Denver: CCA 15
Terra Deva: DC 38
Louie DeVita: EA 6, 20; IND 42
Diamond Rio: B200 113; CA 14; CS 4; H100 41; HA 36
Die Trying: MO 38; RO 37
Ani DiFranco: IND 35
Celine Dion: B200 25; PCA 17; AC 2, 22
The Diplomats: B200 103; RBA 18
Dirty: RBA 100
Disturbed: B200 174; PCA 22; MO 40; RO 14, 32
Dixie Chicks: B200 70; CA 7; CCA 5, 9; PCA 24; CS 50; CSS 5; HSS 18
DJ Irene: EA 12
DJ Kaysley: B200 61; RBA 13
DJ Tiesto: EA 4
DMX: RBC 22
Placido Domingo: *CL 8*
Dominic: TSS 23
The Donnas: B200 196; HSS 65
Donnie: RBA 62
doubleDrive: RO 23
Rob Dougan: EA 16
Dusty Drake: CA 30; HS 22; CS 27
Dr. Dre: RBC 13, 20
Dru Hill: RBA 51; DC 31; H100 77; RA 28; RBH 27
Duelo: LA 63; RMS 26, 37
Dueto Voces Del Rancho: RMS 39
George Duke: *CJ 25*
Dwele: HS 27; RBA 34
Christian Dwiggins: EA 21

—E—

Eagles: A40 39; AC 12
The Early November: INT 16
Earth, Wind & Fire: B200 184; IHD 12; RBA 28; RA 72; RBH 77
Easy Star All-Stars: RE 10
eels: B200 145; HS 7
Electric Six: EA 7; IND 47
Elephant Man: RBH 83; RS 64
Valentin Elizalde: RMS 21
Missy "Misdemeanor" Elliott: B200 115; RBA 39; DS 19; RA 47; RBH 48; RS 71, 74
Richard Elliot: *CJ 8*
Emerson Drive: CA 53; CS 36
Eminem: B200 51; PCA 6, 21; RBA 21; RBC 1, 7; H100 60; HA 59; RA 51; RBH 55, 85; T40 25
Erasure: DS 20
Evanescence: B200 4; INT 11; A40 7; H100 6; HA 6; MO 7; RO 16; T40 1
Sara Evans: CS 23
Eve 6: MO 26

—F—

Fabolous: B200 40; RBA 12; H100 5, 37, 40; HA 5, 34, 35; HSS 48; RA 4, 13, 34; RBH 4, 13, 35; RP 3, 9; RS 19, 26, T40 36, 34
Mary Fahl: HS 42
Ralph Falcon: DC 18
Fantasy: DS 15
Fat Joe: H100 66; HA 64; RA 75; RBH 67; T40 30
Jose Feliciano: LA 18; LPA 7; LPS 13; LT 17
Ibrahim Ferrer: LA 24; TSA 1; WM 2
Tiziano Ferro: LA 39; LPA 14; LPS 7; LT 9; TSS 25
FFH: CC 16
Field Mob: RBA 67; HSS 75; RBH 97; RS 57
Fiend: IND 36; RBA 55
Finch: B200 134
Fischerspooner: EA 25; DC 27
Five For Fighting: AC 15
Fleetwood Mac: B200 43, 163; INT 24; A40 29; AC 14
The FlipMode Squad: H100 4; HA 4; RA 8, RBH 8; RP 4; RS 69; T40 8
Floetry: B200 84; RBA 15; H100 28; HA 26; RA 9; RBH 10
Juan Diego Florez: *CL 14*
Joseph Fonseca: TSS 16
Foo Fighters: B200 109; H100 81; MO 8; RO 19
Fourplay: *CJ 23*
Foxy Brown: RBH 84
Mario Frangoulis: *CX 10*
Frankie J: B200 57; RBA 36; AC 25; H100 19; HA 22; HSS 9; RBH 88; RS 4; T40 14, TSS 36
Kirk Franklin: CC 26; GA 7, RBA 80
Free: RA 54, RBH 50
Russ Freeman: *CJ 4*; IND 32
Freeway: RBA 38; H100 100; HSS 69; RA 46; RBH 44; RS 24, 49
Friburn & Urik: DC 20
Bill Frisell: *JZ 18*
Jackie Ray Frost: HSS 53; RBH 96; RS 28
Full Gospel Baptist Church Fellowship Women's Mass Choir: GA 35
Nelly Furtado: LPS 10; LT 11

—G—

Kenny G: *CJ 6*
Juan Gabriel: LT 35; RMS 17
Dave Gahan: B200 127; HS 4; DC 37; DS 7; HSS 44
Manuel Galban: LA 31; LPA 12; WM 5
Gang Starr: RS 60
Ashley Gearing: CS 57
Georgia Mass Choir: GA 19
Ghostland: DC 49
Vince Gill: CA 40; CS 34
Billy Gilman: CA 41
Ginuwine: B200 30; RBA 7; H100 53, 78; HA 49; RA 14;

RBH 14; T40 36
Dana Glover: A40 31
Goapele: RBH 90
Godsmack: B200 46; MO 34; RO 5
Goldfrapp: EA 19
Fabian Gomez: LT 36; RMS 13
Good Charlotte: B200 36; PCA 23; MO 35
Goo Goo Dolls: A40 12
Glenn Gould: *CL* 7
Joshua Gracin: HSS 1, 6
Grafic International: HSS 53; RBH 96; RS 28
El Gran Combo De Puerto Rico: LT 44, TSS 1
Nathan Granner: *CX* 12
El Gran Silencio: LT 35; RMS 17
Natalie Grant: AC 26
Dobie Gray: A40 2; AC 1; H100 15; HA 15; T40 12
Al Green: RBC 19
Pat Green: CS 44
Vivian Green: B200 168; RRA 29; DS 12; H100 96; HSS 23; RA 38, 63; RBH 40, 64; RS 41
Lee Greenwood: CSS 7
El Gringo De La Bachata: TSS 38
Josh Groban: B200 90; *CX* 1, 3; AC 27
Groove Armada: DC 12
Grupo Bryndis: HS 35; LA 6, 65; RMA 3; RMS 25
Grupo Mojado: HS 36; LA 7; RMA 4
Grupo Montez De Durango: LT 41; RMS 18
Guns N' Roses: PCA 32
Buddy Guy: B200 188, BL 3; HS 12
Nee-Nee Gwynn: HSS 59, RS 42

—H—

Deitrick Haddon: CC 39; GA 12
El Halcon De La Sierra: RMS 34
Daryl Hall John Oates: IND 30; AC 17
Fred Hammond: GA 17
Jennifer Hanson: CS 42
The Happy Boys: EA 15
Roy Hargrove: *CJ* 2; HS 16; RBA 40
Ben Harper: B200 110
Havoc: RS 59
H.A.W.K.: RA 71; RBH 74
Heather Headley: B200 79; RBA 17; H100 69; HA 69; RA 23; RBH 25
Hector & Tito: HS 49; LA 13; LPA 6; TSS 22
Pete Heller: DC 50
Hemstock & Jennings: DC 8; DS 10
Jimi Hendrix: PCA 49
Eddy Herrera: TSS 5, 32
John Hiatt & The Goners: IND 14
Faith Hill: B200 165; CA 23; CCA 16, AC 8, 9; CS 37
Hitman Sammy Sam: HS 19; RBA 45; RBH 73; RS 45
Darwin Hobbs: GA 38
Loleatta Holloway: DC 5
John Lee Hooker: BL 11
Hope: DC 21
Vladimir Horowitz: *CL* 13
Hot Boys: RBA 74
Hot Hot Heat: HS 32; IND 19; MO 25
Whitney Houston: RRA 53; AC 18; DC 1; H100 99; HSS 27; RBH 82
Buck Howdy: INT 18
Humpty Hump: RS 73
Los Huracanes Del Norte: LA 48

—I—

Enrique Iglesias: LA 43; LPA 16; LPS 3; LT 3; TSS 18
Imila: LA 55; TSA 3; DC 16; DS 21; LPS 26, 34; LT 26; TSS 2, 10
India.Arie: RRA 82
Industria Del Amor: LA 19; RMA 12
Inspector: LPS 36
Interpol: HS 31; IND 18
Intocable: LA 14, 58; RMA 8; LT 18; RMS 4, 12
Los Invasores de Huevo Leon: RMS 31
Sharon Isbin: *CL* 12
Ronald Isley: B200 23; RBA 3; H100 62; HA 58; RA 17; RBH 22
The Isley Brothers: B200 23; RRA 3; H100 62; HA 58; RA 17; RBH 22

—J—

Alan Jackson: B200 159; CA 22; CCA 11; CS 31; H100 91
Michael Jackson: PCA 37; RBC 15
Paul Jackson, Jr.: *CJ* 19
Jael: DC 32
Jaheim: B200 74; RRA 11; RBC 4; H100 20; HA 19; RA 6; RBH 6
Bishop T.D. Jakes: CC 35; GA 10
Boney James: *CJ* 21
Etta James: BL 4
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Keith Jarrett: *JZ* 13
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Ja Rule: RBA 99
Javier: RA 66, RBH 68
Jay-el: HSS 70; RS 21
Jay-Z: B200 156; RBA 46, 72; RBC 14; H100 7, 76, 89, 97; HA 7; HSS 13, 20, 55; RA 5, 30, 40, 50, 53; RBH 5, 29, 42, 45, 49, 92; RP 24; RS 2, 6, 27, 74; T40 19
Jazze Pha: RBH 97
Buddy Jewell: CS 29; CSS 2; H100 86; HSS 3
Jewel: B200 2; INT 4; A40 11; DC 17; DS 4; H100 27; HA 41; HSS 4; T40 18
Elton John: B200 106
Jack Johnson: B200 17; INT 13; PCA 9; A40 32; MO 31
Syleena Johnson: HS 40; RRA 49; HSS 42; RS 39
Jolly Green: HSS 68
George Jones: CA 31; CC 19; CCA 23
Norah Jones: B200 11; *CJ* 1, 17; INT 6; A40 23, AC 7
Roy Jones, Jr.: RS 43
Ronny Jordan: *CJ* 15
JS: RBH 79
Juanes: HS 28, LA 5; LPA 3; LPS 10; LT 11; TSS 34
Cledus T. Judd: CA 43
The Judds: CCA 25
Julio: LPS 17; LT 25
Jumps: CC 36
Jung: DC 21
J-Zone: RS 67

—K—

Israel Kamakawiwo'Ole: WM 8
John P. Kee: GA 26
Toby Keith: B200 18, 170; CA 2, 25, 37; CCA 19; CS 1; H100 25; HA 21
Kelis: H100 94; RA 43; RBH 41; RP 23; RS 38
Josh Kelley: HS 43; A40 18
R. Kelly: B200 22; RRA 5, RBC 24; H100 9, 16; HA 11, 18; HSS 21, 42, 49, 73; RA 12, 32, 33; RBH 9, 32, 34; RS 1, 17, 39, 52; T40 7, 37
Kem: B200 139; HS 5; RRA 16; RA 45; RBH 47
Kid Rock: B200 35; PCA 38, A40 14; AC 19; CSS 1; H100 21; HA 30; HSS 2
Kidz Bop Kids: B200 87
Killer Mike: RBA 75; H100 26; HA 24; HSS 31; RA 10; RBH 11; RP 6; RS 8
Kindred The Family Soul: HS 23; RBA 35; RA 59; RBH 60
Kira: DC 48
Knoc-Turn'Al: RA 68; RBH 72
Beyonce Knowles: H100 7; HA 7; RA 5; RBH 5; T40 19
Diana Krall: *JZ* 5, 8, 25
Alison Krauss + Union Station: B200 182; BG 1, 4; CA 26, 48
Chantal Kreviazuk: HS 17; A40 24
Krista: DC 46
Chad Kroeger: A40 33
Kumbia Kings: EA 24; LA 3, 71; LPA 2; LT 35; RMS 17

—L—

Darrell Labrado: DS 8; HSS 54
Sonny Landreth: BL 14
k.d. lang: *JZ* 6
Daniel Lanois: IHD 39
Larry The Cable Guy: CA 67
Lasgo: DS 18
Latif: RS 63
Kenny Lattimore: RRA 57
Avril Lavigne: B200 49; A40 9, 35; AC 24; HSS 24, 35
Donald Lawrence & The Tri-City Singers: GA 14
LDS: RS 72
Raphy Leavitt Y La Selecta: TSA 10
Led Zeppelin: B200 9, 129; INT 3
Murphy Lee: RA 55; RBH 57; RP 25
Stagga Lee: HSS 26; RBH 93; RS 22
Alejandro Lerner: LPS 22; LT 38; TSS 27
Less Than Jake: B200 124
The Letter M.: RBH 84
Gerald Levert: RBA 96; RBH 100
La Ley: HS 48; LA 12; LPA 5
Ottmar Liebert: *NA* 10
Lifehouse: CC 40; A40 26
Lil' Flip: RRA 76; H100 58; HA 55; HSS 63; RA 21, 67; RBH 21, 65; RP 17; RS 25
Lil Jon & The East Side Boyz: B200 62; IND 2; RBA 8; H100 49; HA 47; RA 19; RBH 18; RP 12; RS 43, 54
Lil' Kim: B200 32; RBA 9; H100 3, 82; HA 3; RA 1, 39, 73; RBH 2, 38, 78; RP 1, 20; RS 32; T40 15
Lillix: B200 190; HS 13
Lil' Mo: B200 96; RBA 19; H100 5, 37; HA 5, 34; HSS 48; RA 4, 13, 54; RBH 4, 13, 50; RP 3; RS 19, 26; T40 16
Lil' Wyte: IND 43; RBA 73
Limi-t 21: TSS 12
Limite: LA 68; LT 33; RMS 11
Aaron Lines: CS 43
Linkin Park: B200 13; PCA 12; H100 65; HA 62; MO 5, 17; RO 4, 38
Johannes Linstead: *NA* 11
Live: B200 88, A40 21; RO 39
German Lizarraga: LA 56
LL Cool J: RBH 87
Kimberley Locke: HSS 1, 6
Lonestar: B200 7; CA 1, 52; INT 21; CS 2; H100 23; HA 20
Loon: H100 94; RA 43; RBH 41; RP 23; RS 38
George Lopez: HS 21; IND 15
Jennifer Lopez: B200 86, RRA 60; DC 15; DS 23; H100 36; HA 42; T40 20
Jeff Lorber: *CJ* 18
Kandice Love: RBH 87
Patty Loveless: BG 10; CS 56
Ludacris: RRA 92; DS 19; H100 44; HA 45; HSS 45; RA 26; RBH 26; RP 15; RS 20
Lumidee: H100 29; HA 27; HSS 32; RA 15; RBH 15; RS 11
Bobby Lyle: *CJ* 20
Lynyrd Skynyrd: B200 80; PCA 40; RO 33

—M—

Yo-Yo Ma: *CL* 3, 4; *CX* 11
Made By Monkeys: DC 28
Madonna: B200 72; PCA 50; A40 36; DC 13; DS 5, 11; HSS 10
Magic Juan: TSS 5
Mana: LA 10; LPA 4; LPS 4, 40; LT 4
Manmade God: RO 40
Mannheim Steamroller: B200 133; IND 7; INT 22; *NA* 1, 4
Victor Manuelle: TSA 15; TSS 7, 22, 26
Marcel: CA 64
Marilyn Manson: B200 48; MO 28; RO 18
Bob Marley: PCA 2, RBC 2; RE 8
Ziggy Marley: B200 192; RRA 84; RE 4
Maroon 5: B200 151; HS 8; A40 16
The Marsalis Family: *JZ* 24
Mike Marshall: BG 11
Ricky Martin: B200 67; LA 1; LPA 1; DC 5; H100 93; LPS 1; LT 1; TSS 17
Mary Mary: GA 13
Massive Attack: EA 14
Master P: RS 55
matchbox twenty: B200 42; A40 1; AC 20; H100 8; HA 8; T40 4
Keiko Matsui: *CJ* 22
Dave Matthews: A40 40
Marie Matte: DC 28
John Mayer: B200 54, 123; A40 10, 15; T40 39
Martina McBride: B200 77; CA 9; CS 49; H100 95
C.W. McCall: B200 133; IHD 7; INT 22; *NA* 1
Delbert McClinton: BL 8
Donnie McClurkin: B200 183; CC 11; GA 4; RBA 52
Brian McComas: CS 18
Paul McCoy: A40 7; H100 6; HA 6; MO 7; RO 16; T40 1
Michael McDonald: AC 28
Tim McGraw: B200 75; CA 8; CCA 3, 17; PCA 8; CS 24; H100 83
McHayes: CS 45; CSS 9
Brian McKnight: B200 140; RBA 31; RA 49; RBH 52
John Mellencamp: B200 31; BL 1
Memento: RD 31
MercyMe: B200 137; CC 6, 25; AC 23
Jo Dee Messina: B200 39; CA 4
Metallica: B200 1; INT 2; PCA 1, 10, 11, 15; MO 19; RO 2
Pat Metheny: *JZ* 3
Mia: DC 47
Glenn Miller: *JZ* 15
Millie: LPS 25, 31; LT 40, 50
Mobb Deep: B200 153; IND 8; RRA 27
Molotov: LA 75
Monchy & Alexandra: TSA 5; TSS 30
Monica: DC 14; H100 11; HA 9; RA 2; RBH 1; RS 34
The Monkees: B200 191
Ricardo Montaner: LA 59; LPS 24; LT 42
Daniel Montenegro: *CX* 12
Pablo Montero: LPS 23; LT 34
Dr. Ed Montgomery: GA 30
John Michael Montgomery: CS 55
Montgomery Gentry: B200 128; CA 19; CS 7; CSS 6; H100 55; HA 52; HSS 28
Chante Moore: RBA 57
Allison Moorer: CSS 1; H100 21; HA 30; HSS 2
Beny More: TSS 31
Morelenbaum2/Sakamoto: *CX* 13
Craig Morgan: B200 126, CA 18; HS 3; IND 6; CS 8; H100 59; HA 56
Van Morrison: PCA 41
Lou Mosley: RBA 79; HSS 46; RBH 94; RS 14
Brandy Moss-Scott: HSS 39; RBH 98; RS 13
Mo Thugs: HSS 41; RS 46
Jason Mraz: B200 64; A40 6; H100 63; HA 63; T40 28
Mr. Cheeks: H100 82; RA 39; RBH 38, 89; RP 20; RS 32
Mudvayne: B200 171; RO 30
Rich Mullins: CC 33
Anne Murray: CA 54
Keith Murray: HSS 66; RBH 80; RS 23
Murs: RS 73
Musiq: HSS 38
Mya: RA 62; RBH 62

—N—

Napoleon: LA 57
Nas: B200 147; RBA 48; RBC 18, 23; DS 23; H100 75; HA 75; RA 36; RBH 36, 76, RP 19
Nate Dogg: H100 1; HA 1; HSS 30; RA 3; RBH 3; RP 2; RS 10; T40 5
Luna Negra: *NA* 10
Frankie Negron: TSS 15
Nelly: B200 69; RBA 43; RBC 17; RA 55; RBH 57; RP 25
Willie Nelson: CA 28, 45; CCA 8; PCA 46; CS 1; H100 25; HA 21
Aaron Neville: GA 29
New Found Glory: HSS 50
The New Pornographers: HS 45; IND 27
Newsboys: B200 104; CC 4; DS 22
Joe Nichols: B200 125; CA 17; CS 28
Nickel Creek: BG 2; CA 38; IHD 24
The Nitty Gritty Dirt Band: BG 8
Nivea: RBA 90
Noelia: LPS 18, LT 20; TSS 24
NOFX: B200 160; IND 9
Nichole Nordeman: CC 24, 37; HS 33
Smokie Norful: GA 6; HS 29, HSS 51
The Notorious B.I.G.: RBC 11, 12
Les Nubians: B200 195; RBA 25

—O—

The Oak Ridge Boys: CA 65
O.A.R.: B200 146
Mark O'Connor's Hot Swing Trio: *JZ* 21
Sinead O'Connor: DC 49
Daniel O'Donnell: WM 6, 7, 11, 14
Janusz Olenjniczak: *CL* 1; STX 22
La Onda: LA 69, RMS 32
Jamie O'Neal: CS 46
Yoko Ono: DS 14
Opera Babes: *CX* 5
Roy Orbison: CCA 24
Mauricio O'Reilly: *CX* 12
Stacie Orrico: B200 82; CC 1; DS 2; H100 52; HA 67; HSS 14; T40 26
Oscar G: DC 18

—P—

Brad Paisley: CCA 21; CS 11; H100 68; HA 68
Robert Palmer: BL 12
Los Palominos: RMS 29
Palomo: RMS 5
Panjabi MC: DS 6; H100 89; HSS 13; RA 53; RBH 45; RS 6
Papa San: RE 12
Dolly Parton: B200 130; BG 12; CA 20
Pastor Troy: RS 43
Tedd Patterson: DC 50
Laura Pausini: DC 10
Luciano Pavarotti: *CL* 8, 15
P. Diddy: RA 55, RBH 57; RP 25
Gary Peacock: *JZ* 13
Pearl Jam: INT 14
Peedi Crakk: H100 100; HSS 69, RA 46; RBH 44; RS 24, 49
Jennifer Pena: LPS 28; LT 27; RMS 35
Dottie Peoples: GA 21; RRA 71
Murray Perahia: *CL* 11
Amanda Perez: B200 154; RBA 47; HSS 7; RS 12; T40 29
Franky Perez: A40 25
Perpetuous Dreamer: DC 22
Pesado: RMS 24
Liz Phair: A40 22
Pink: B200 135; HSS 64; T40 32
Pink Floyd: PCA 27
Alexandre Pires: LA 40; LPA 15; LPS 2; LT 2; TSS 21
Los Player's: LA 42
Plumb: A40 34
P.O.D.: CC 28, MO 22, RO 24
El Poder Del Norte: LA 53
Point Of Grace: CC 17
Poison: PCA 35
Pooh And The Young Inspirations: GA 31
The Postal Service: EA 10; IND 50
The Potter's House Mass Choir: CC 35; GA 10
Powerman 5000: B200 83; RO 11
Julie Preciado Y Su Banda Perla Del Pacifico: RMS 33
Presence: RO 36
Elvis Presley: B200 167; CA 24
Lisa Marie Presley: B200 53; A40 38
Kelly Price: B200 81; RBA 14; RA 70; RBH 69
Rachel Proctor: CS 41
ProHoeZak: A40 20
Prosperity: GA 28
Puretone: DC 4
Purple Kitty: DC 34

—Q—

Q Tip: HSS 58; RS 37
Queen: PCA 16
Queens Of The Stone Age: B200 152; MO 11; RO 26
A.B. Quintanilla III: LA 3; LPA 2; LT 35; RMS 17

—R—

RA: HS 47; RO 34
Rachet City: RS 36
Radiohead: MO 14
Raekwon: RS 56
Eros Ramazzotti: LA 45; LPA 18; LPS 6; LT 6; TSS 9
Rascal Flatts: B200 85; CA 10; CCA 2; PCA 7; CS 3; H100 30, HA 28
Carmen Rasmusen: HSS 1, 6
Los Razos: LA 29, RMA 17; LT 28; RMS 6
Red Hot Chili Peppers: B200 102; H100 98, MO 15, 18; RO 35
Redman: HSS 37
Los Rehenes: LA 30, 66; RMA 18
Reina: DS 24
Relient K: B200 179; CC 10
Revis: B200 122; HS 2; MO 24; RO 10
The RH Factor: *CJ* 2; HS 16, RBA 40
Lionel Richie: B200 97; RRA 81
The Riddler: EA 17
Los Rieleros Del Norte: LA 37; RMS 22
LeAnn Rimes: CA 56; CS 59; CSS 10
The Rippingtons: *CJ* 4; IND 32
Jerry Rivera: LPS 33; LT 22; TSS 3
Lupillo Rivera: LT 37; RMS 15
Rockik: DC 42
The Roc Project: DC 6; DS 13
Daniel Rodriguez: *CX* 15
Roez Boyz: HSS 43; RS 15
Kenny Rogers: CS 53
Tito Rojas: TSS 28
The Rolling Stones: B200 161
Linda Ronstadt: CA 59
Roomful Of Blues: BL 15
Rooney: B200 144; HS 6
The Roots: B200 120; RBA 58
Rosario: LPS 37
Paulina Rubio: LPS 29; LT 45
Rushlow: CS 40
Russell: HSS 49; RS 17

—S—

Saliva: MO 36, RO 25
David Sanborn: B200 177; *JZ* 1
Arturo Sandoval: *JZ* 10
Santana: B200 149; A40 33; AC 4; HSS 38; LPS 22; LT 38; TSS 27
Gilberto Santa Rosa: LA 70; TSA 6; LPS 15; LT 12; TSS 4
Yoskar Sarante: TSS 13
Boz Scaggs: IND 25; *JZ* 7
Scarface: RBA 24, 91
The John Scofield Band: *CJ* 10
The Scumfrog: DC 29
Sean Paul: B200 15; RBA 10; RE 1; H100 2, 56, 85; HA 2, 50; HSS 12; LPS 39, RA 11, 25; RBH 12, 24, RP 5, 16; RS 18, 48, 58; T40 2
Joan Sebastian: LA 32; RMA 19; LPS 32; LT 47, 49; RMS 20
Jon Secada: LPS 20; LT 24; TSS 20
Seether: B200 176, MD 13, RO 13, 20
Bob Seger & The Silver Bullet Band: PCA 4
Selena: LA 26, LPA 11
Senses Fail: HS 34; INT 7
Shaggy: RE 6
Shakira: LA 20; LPA 8; LPS 19
Shalim: LPS 30; LT 48
Shekinah Glory Ministry: GA 5; HS 25; IND 16
Blake Shelton: CA 36, 62; CS 35
The Shepherds: GA 37
Shinedown: MO 39; RO 22
Shock G.: RS 73
Mike Shorey: H100 5; HA 5; HSS 48; RA 4; RBH 4; RP 3; RS 19, T40 16
Wayne Shorter: *JZ* 22
Shotgun The Representer: RS 35
Sidestepper: TSA 19
Sigur Ros: HSS 47
The Silk Road Ensemble: *CX* 11
Simon & Garfunkel: PCA 43
Simple Plan: B200 66; T40 31
Frank Sinatra: PCA 45
Sin Bandera: LA 72; LPS 16, 35; LT 23
Sixpence None The Richer: AC 21
Size Queen: DC 26
Ricky Skaggs & Kentucky Thunder: BG 5; CA 58
Smile Empty Soul: HS 18; MO 16, RO 28
Michael W. Smith: B200 150, 155; CC 8, 9
Rickey Smith: HSS 1, 6
Smoke Bulga: RS 68
Snoop Dogg: B200 95; RBA 30; H100 39; HA 40; HSS 74; RA 27; RBH 28; RP 14; RS 30; T40 40
Socialburn: MD 37; RO 27
Marco Antonio Solis: B200 136; LA 2; RMA 1; LPS 9; LT 5; RMS 23
Son De Cali: TSS 11
Soraya: LA 67; LPS 8; LT 10; TSS 40
The Sounds: IND 49
The Spanish Harlem Orchestra: TSA 18
Bubba Sparxxx: HSS 52; RBH 99; RS 33
Renee Spearman And Prez: GA 28
Spyro Gyra: *CJ* 11
Staind: B200 14; PCA 39; H100 87; MO 6; RO 3
Renee Stakey: DC 44
Lisa Stansfield: DC 39
Rod Stewart: B200 101
Sticky Fingaz: RBA 86
Rebecca St. James: CC 20
George Strait: B200 116; CA 15, 29, 49; CS 13; H100 72; HA 71
The Streets: EA 11
Streetwize: *CJ* 13
Tadeusz Strugala: *CL* 1; STX 22
Strung Out: IND 33
Ruben Studdard: AC 30; HSS 1, 6, 22; RA 61; RBH 61
Pena Suazo Y Su Banda Gorda: TSS 33
Sublime: PCA 48
Sugar Ray: B200 29; A40 20
Sum 41: MO 33
Switchfoot: B200 193; CC 12

—T—

Taking Back Sunday: HS 26; IHD 17
Talib Kweli: B200 138; RBA 26; RA 69; RBH 70; RS 51
Dawn Tallman: DC 23
Tamia: H100 40; HA 35; RA 34, 56; RBH 35, 56; RP 9; T40 34
Olga Tanon: LPS 21; LT 21; TSS 14, 19
t.A.T.u.: B200 71; DC 3
James Taylor: B200 63; PCA 34
Mark Taylor: GA 30
Paul Taylor: *CJ* 9
Susan Tedeschi: BL 5; IHD 46
Los Temerarios: LA 4; RMA 2
TG4: RS 66
Jimmy Thackery & The Drivers: BL 10
Thalia: EA 8; LA 23, 25; LPA 9, 10; H100 66; HA 64; LPS 12; LT 14; RA 75; RBH 67; T40 30; TSS 29
Thievery Corporation: EA 22
Chris Thile: BG 11
Third Day: B200 108, CC 5
Third Eye Blind: B200 78; A40 19
Richard Thompson: IND 34
The Thorns: B200 132
Three 6 Mafia: RBC 25; RA 67; RBH 65
T.I.: H100 26; HA 24; HSS 31; RA 10, 74; RBH 11, 71; RP 6; RS 8, 44
Los Tigres Del Norte: LA 60; RMS 28
Justin Timberlake: B200 41; RBA 32; A40 28; DC 11; DS 9; H100 12; HA 12; HSS 60; RBH 86; RS 62; T40 3
Tina Ann: DC 30
T. Naija: RBA 77
Amon Tobin: DS 25
Tomahawk: IND 45
Rigo Tovar: LA 41
Train: B200 6; INT 5; PCA 30; A40 4; H100 47; HA 54; T40 27
Transplants: IHD 37
Trapt: B200 45; H100 61; HA 57; MO 1; RO 6
Randy Travis: B200 94; CA 11; CC 2; CS 6; H100 42; HA 38
Trenyce: HSS 1, 6
Rick Trevino: CS 58
Trick Daddy: H100 92; RA 41; RBH 43; RP 22
Trick Pony: CA 73
Trin-i-tee 5:7: GA 32
Los Tucanes De Tijuana: LA 17; RMA 11; LT 15; RMS 2
Josh Turner: CS 51
Evelyn Turrentine-Agee: GA 18
Shania Twain: B200 34; CA 3; CCA 6; PCA 25; AC 11; CS 12; H100 45; HA 43
Twin: RS 59
Twista: RBC 21; RA 73; RBH 78
Tyrese: B200 93; RBA 22; H100 33; HA 31; RA 16, 52; RBH 17, 53

—U—

Uncle Kracker: B200 92; A40 2; AC 1; H100 15; HA 15; T40 12
Keith Urban: B200 98; CA 12; CS 15, 47; H100 80
Adolfo Urias Y Su Lobo Norteno: LT 30; RMS 8, 14
The Used: MO 29

—V—

Luther Vandross: PCA 33; RBA 42, 97; RBC 6; AC 29; RA 44; RBH 46
Paul Van Dyk: DC 8; DS 10
Phil Vassar: CA 71
Stevie Ray Vaughan And Double Trouble: BL 6
Jaci Velasquez: CC 21; LA 46, LPA 19; LPS 5; LT 7
Vendetta Red: MO 23
Venus Hum: DC 41
Johnny Vicious: EA 9; IND 48
Rhonda Vincent: BG 3; CA 46
David Visan: EA 23; WM 10

—W—

The Wailers: PCA 2; RBC 2; RE 8
Clay Walker: CS 25
Hezekiah Walker & The Love Fellowship Crusade Choir: CC 30, GA 8, HS 38, RBA 68
Warsaw Philharmonic National Orchestra Of Poland: *CL* 1; STX 22
Latanza Waters: DC 34
Muddy Waters: BL 11
Russell Watson: *CX* 9
David Waxman: EA 2; HS 44; IHD 26
Jimmy Wayne: CS 5; CSS 3; H100 32; HA 33; HSS 15
Weekend Players: DC 43
Gillian Welch: B200 107; HS 1; IND 3; INT 9
Westside Connection: RA 68, RBH 72
Kirk Whalum: *CJ* 24
The White Stripes: B200 20; INT 17; H100 84; MO 3
Doug Williams: GA 33
Hank Williams: CCA 14
Hank Williams Jr.: CCA 12
Lucinda Williams: B200 114; INT 20
Melvin Williams: GA 33
Pharrell Williams: H100 39, 76; HA 40; HSS 20, 58, 74; RA 27, 30, RBH 28, 29; RP 14; RS 2, 30, 37; T40 40
William Orbit: T40 32
Mark Wills: CA 39, CS 32
Charlie Wilson: H100 39; HA 40; HSS 74; RA 27; RBH 28; RP 14; RS 30; T40 40
Tim Wilson: CA 74
Mario Winans: RBH 89
Vickie Winans: B200 175; GA 3; HS 10
George Winston: *NA* 9
Stevie Wonder: B200 181
Wayne Wonder: B200 121; RBA 37; RE 2; H100 14; HA 13; RA 31; RBH 31; RP 13; T40 10
Darryl Worley: B200 52; CA 5; CS 16; H100 70; HA 70
Danny Wright: *NA* 8
Lizz Wright: *CJ* 3; HS 30
Wynonna: CS 20

—Y—

Weird Al Yankovic: B200 47; INT 23
Yanni: B200 173; *NA* 2, 3
Yellowjackets: *JZ* 19
Ying Yang Twins: H100 49; HA 47; RA 19; RBH 18; RP 12; RS 54
Dwight Yoakam: CS 52
Yo Gotti: RBA 88
Yo La Tengo: IHD 44
Pete Yorn: B200 131
Chris Young: RS 49
Young Gunz: RA 57; RBH 54

—Z—

Zion: HSS 29; RBH 95; RS 16

—SOUNDTRACKS—

2 Fast 2 Furious: B200 5; RBA 1; STX 1
8 Mile: B200 89; RBA 63; STX 7
American Dreams: 1963-1964: B200 200; STX 11
American Idol Season 2: All-Time Classic American Love Songs: B200 26; STX 4
Bend It Like Beckham: STX 25; WM 1
Blue Collar Comedy Tour: The Movie: CA 42; STX 24
Chicago: B200 60; STX 5
Coyote Ugly: CCA 20
Cradle 2 The Grave: RRA 94; STX 15
Daredevil: The Album: B200 189; STX 10
Disney's Lilo & Stitch: STX 13
Down With Love: STX 18
Dysfunktional Family: IND 40; RRA 64
Finding Nemo: STX 14
Frida: LA 28; RMA 16; WM 4
Holes: B200 112; STX 8
Lizzie McGuire: B200 76; STX 6
The Lizzie McGuire Movie: B200 8; STX 2
Mamma Mia!: PCA 29
The Matrix Reloaded: The Album: B200 19; INT 19; STX 3
Moulin Rouge: PCA 44; STX 16
Nashville Star: The Finalists: CA 55
O Brother, Where Art Thou?: CCA 4; PCA 20; STX 9
Queer As Folk: The Third Season: EA 1; IND 20; STX 21
Shrek: STX 17
Spirit: Stallion Of The Cimarron: STX 20
Sweet Home Alabama: STX 19
Talk To Her: LA 64
A Walk To Remember: STX 12
What A Girl Wants: STX 23

—VARIOUS ARTISTS—

on The Billboard 200

Church: Songs Of Soul & Inspiration: 157
ESPN Presents: Stadium Anthems Music For The Fans: 162
How 12: 24
Punk -O- Rama 8: 117
Rasta Jamz: 141
Ultimate Smash Hits: 55
Vans Warped Tour 2003 Compilation: 21
Worship Together: I Could Sing Of Your Love Forever: 143
WOW Gospel 2003: 172
WOW Worship (Yellow): 100

Billboard MODERN ROCK TRACKS™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Wks On	Title / Imprint/Promotion Label	Artist
1	1	[illegible]	HEADSTRONG Warner Bros. (NUMBER 1 — 4 Weeks At Number 1)	Trapt
2	5	[illegible]	SEND THE PAIN BELOW Epic	Chevelle
3	4	[illegible]	SEVEN NATION ARMY Third Man/V2	The White Stripes
4	7	[illegible]	LIKE A STONE Interscope/Epic	Audioslave
5	3	[illegible]	SOMEWHERE I BELONG Warner Bros.	Linkin Park
6	7	[illegible]	PRICE TO PLAY Flip/Elektra/EEG	Staind
7	4	[illegible]	BRING ME TO LIFE Wind-up	Evanescence Featuring Paul McCoy
8	6	[illegible]	TIMES LIKE THESE Roswell/RCA/RMG	Foo Fighters
9	9	[illegible]	STUPID GIRL Flip/Geffen/Interscope	Cold
10	10	[illegible]	MINERVA Maverick/Reprise	Deftones
11	11	[illegible]	GO WITH THE FLOW Interscope	Queens Of The Stone Age
12	27	[illegible]	JUST BECAUSE Capitol ◄ AIRPOWER ►	Jane's Addiction
13	13	[illegible]	DRIVEN UNDER Wind-up ◄ AIRPOWER ►	Seether
14	15	[illegible]	THERE THERE Capitol	Radiohead
15	12	[illegible]	CAN'T STOP Warner Bros.	Red Hot Chili Peppers
16	18	[illegible]	BOTTOM OF A BOTTLE Lava	Smile Empty Soul
17	23	[illegible]	FAINT Warner Bros. ◄ AIRPOWER ►	Linkin Park
18	22	[illegible]	DOSED Warner Bros. ◄ AIRPOWER ►	Red Hot Chili Peppers
19	17	[illegible]	ST. ANGER Elektra/EEG	Metallica
20	16	[illegible]	THE SCIENTIST Capitol	Coldplay
21	32	[illegible]	THE BOYS OF SUMMER Columbia	The Ataris
22	18	[illegible]	SLEEPING AWAKE Maverick/Reprise	P.O.D.
23	25	[illegible]	SHATTERDAY Epic	Vendetta Red
24	21	[illegible]	CAUGHT IN THE RAIN Epic	Revis
25	30	[illegible]	BANDAGES Sub Pop/Sire/Reprise	Hot Hot Heat
26	36	[illegible]	THINK TWICE RCA/RMG	Eve 6
27	26	[illegible]	THE ROAD I'M ON Republic/Universal/UMRG	3 Doors Down
28	29	[illegible]	MOBSCENE Nothing/Interscope	Marilyn Manson
29	35	[illegible]	BLUE AND YELLOW Reprise	The Used
30	24	[illegible]	GIRL'S NOT GREY Nitro/DreamWorks	AFI
31	33	[illegible]	THE HORIZON HAS BEEN DEFEATED Moonshine Conspiracy/Universal/UMRG	Jack Johnson
32	34	[illegible]	THE LAST SONG Doghouse/DreamWorks	The All-American Rejects
33	20	[illegible]	THE HELL SONG Island/IDJMG	Sum 41
34	28	[illegible]	STRAIGHT OUT OF LINE Republic/Universal/UMRG	Godsmack
35	37	[illegible]	THE YOUNG AND THE HOPELESS Daylight/Epic	Good Charlotte
36	31	[illegible]	REST IN PIECES Island/IDJMG	Saliva
37	38	[illegible]	EVERYONE Elektra/EEG	Socialburn
38	NEW	[illegible]	OXYGEN'S GONE Island/IDJMG	Die Trying
39	NEW	[illegible]	FLY FROM THE INSIDE Atlantic	Shinedown
40	40	[illegible]	REMEMBER Reprise	Disturbed

Billboard MAINSTREAM ROCK TRACKS™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Wks On	Title / Imprint/Promotion Label	Artist
1	1	[illegible]	LIKE A STONE Interscope/Epic (NUMBER 1 — 10 Weeks At Number 1)	Audioslave
2	2	[illegible]	ST. ANGER Elektra/EEG	Metallica
3	3	[illegible]	PRICE TO PLAY Flip/Elektra/EEG	Staind
4	6	[illegible]	SOMEWHERE I BELONG Warner Bros.	Linkin Park
5	5	[illegible]	STRAIGHT OUT OF LINE Republic/Universal/UMRG	Godsmack
6	6	[illegible]	HEADSTRONG Warner Bros.	Trapt
7	7	[illegible]	SEND THE PAIN BELOW Epic	Chevelle
8	6	[illegible]	STUPID GIRL Flip/Geffen/Interscope	Cold
9	9	[illegible]	THE ROAD I'M ON Republic/Universal/UMRG	3 Doors Down
10	10	[illegible]	CAUGHT IN THE RAIN Epic	Revis
11	12	[illegible]	FREE DreamWorks	Powerman 5000
12	15	[illegible]	STILLBORN Spitfire	Black Label Society
13	13	[illegible]	DRIVEN UNDER Wind-up	Seether
14	11	[illegible]	REMEMBER Reprise	Disturbed
15	16	[illegible]	WHEN I'M GONE Republic/Universal/UMRG	3 Doors Down
16	18	[illegible]	BRING ME TO LIFE Wind-up	Evanescence Featuring Paul McCoy
17	17	[illegible]	MINERVA Maverick/Reprise	Deftones
18	20	[illegible]	MOBSCENE Nothing/Interscope	Marilyn Manson
19	21	[illegible]	TIMES LIKE THESE Roswell/RCA/RMG	Foo Fighters
20	18	[illegible]	FINE AGAIN Wind-up	Seether
21	37	[illegible]	JUST BECAUSE Capitol	Jane's Addiction
22	23	[illegible]	FLY FROM THE INSIDE Atlantic	Shinedown
23	24	[illegible]	IMPRINT Roadrunner/IDJMG	doubleDrive
24	22	[illegible]	SLEEPING AWAKE Maverick/Reprise	P.O.D.
25	19	[illegible]	REST IN PIECES Island/IDJMG	Saliva
26	25	[illegible]	GO WITH THE FLOW Interscope	Queens Of The Stone Age
27	27	[illegible]	EVERYONE Elektra/EEG	Socialburn
28	24	[illegible]	BOTTOM OF A BOTTLE Lava	Smile Empty Soul
29	38	[illegible]	SHOW ME HOW TO LIVE Interscope/Epic	Audioslave
30	29	[illegible]	WORLD SO COLD Epic	Mudvayne
31	28	[illegible]	NOTHING SACRED Columbia	Memento
32	NEW	[illegible]	LIBERATE Reprise	Disturbed
33	31	[illegible]	RED WHITE AND BLUE Sanctuary	Lynyrd Skynyrd
34	30	[illegible]	RECTIFIER Republic/Universal/UMRG	RA
35	32	[illegible]	CAN'T STOP Warner Bros.	Red Hot Chili Peppers
36	33	[illegible]	TONZ OF FUN Curb	Presence
37	39	[illegible]	OXYGEN'S GONE Island/IDJMG	Die Trying
38	NEW	[illegible]	FAINT Warner Bros.	Linkin Park
39	35	[illegible]	HEAVEN Radioactive/MCA	Live
40	NEW	[illegible]	SAFE PASSAGE American/IDJMG	Manmade God

Billboard TOP 40 TRACKS™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Wks On	Title / Artist / Imprint/Promotion Label
1	3	[illegible]	BRING ME TO LIFE / EVANESCENCE FEATURING PAUL MCCOY / WIND-UP (NUMBER 1 — 1 Wk At No. 1)
2	1	[illegible]	GET BUSY / SEAN PAUL / VP/ATLANTIC
3	2	[illegible]	ROCK YOUR BODY / JUSTIN TIMBERLAKE / JIVE
4	9	[illegible]	UNWELL / MATCHBOX TWENTY / ATLANTIC
5	2	[illegible]	21 QUESTIONS / 50 CENT FEATURING NATE DOGG / SHADY/AFTERMATH/INTERSCOPE
6	9	[illegible]	MISS INDEPENDENT / KELLY CLARKSON / RCA RMG
7	2	[illegible]	IGNITION / R. KELLY / JIVE
8	9	[illegible]	I KNOW WHAT YOU WANT / BUSTA RHYMES & MARIAH CAREY / J/MONARC/RMG/IDJMG
9	2	[illegible]	WHEN I'M GONE / 3 DOORS DOWN / REPUBLIC/UNIVERSAL/UMRG
10	15	[illegible]	NO LETTING GO / WAYNE WONDER / GREENSLEEVES/VP/ATLANTIC
11	10	[illegible]	FIGHTER / CHRISTINA AGUILERA / RCA RMG
12	15	[illegible]	DRIFT AWAY / UNCLE KRACKER FEAT. DOBIE GRAY / LAVA
13	10	[illegible]	IN DA CLUB / 50 CENT / SHADY/AFTERMATH/INTERSCOPE
14	21	[illegible]	DON'T WANNA TRY / FRANKIE J / COLUMBIA
15	10	[illegible]	MAGIC STICK / LIL' KIM FEATURING 50 CENT / QUEEN BEE/ATLANTIC
16	13	[illegible]	CAN'T LET YOU GO / FABOLOUS FEATURING MIKE SHOREY & LIL' MO / DESERT STORM/ELEKTRA/EEG
17	20	[illegible]	ARE YOU HAPPY NOW? / MICHELLE BRANCH / MAVERICK/WARNER BROS.
18	13	[illegible]	INTUITION / JEWEL / ATLANTIC
19	22	[illegible]	CRAZY IN LOVE / BEYONCE FEATURING JAY-Z / MUSIC WORLD/COLUMBIA
20	15	[illegible]	I'M GLAD / JENNIFER LOPEZ / EPIC
21	28	[illegible]	ROCK WIT U (AWWW BABY) / ASHANTI / MURDER INC./DEF JAM/IDJMG
22	13	[illegible]	IF YOU'RE NOT THE ONE / DANIEL BEDINGFIELD / ISLAND/IDJMG
23	29	[illegible]	WHERE IS THE LOVE? / BLACK EYED PEAS / A&M/INTERSCOPE
24	21	[illegible]	CLOCKS / COLDPLAY / CAPITOL
25	18	[illegible]	SING FOR THE MOMENT / EMINEM / WEB/AFTERMATH/INTERSCOPE
26	21	[illegible]	STUCK / STACIE ORRICO / FOREFRONT/VIRGIN
27	25	[illegible]	CALLING ALL ANGELS / TRAIN / COLUMBIA
28	21	[illegible]	THE REMEDY (I WON'T WORRY) / JASON MRAZ / ELEKTRA/EEG
29	28	[illegible]	ANGEL / AMANDA PEREZ / UNIVERSAL/POWERHOUSE/UMRG/VIRGIN
30	33	[illegible]	I WANT YOU / THALIA FEATURING FAT JOE / EMI LATIN/VIRGIN
31	35	[illegible]	ADDICTED / SIMPLE PLAN / LAVA
32	NEW	[illegible]	FEEL GOOD TIME / PINK FEATURING WILLIAM ORBIT / COLUMBIA
33	34	[illegible]	SWING SWING / THE ALL-AMERICAN REJECTS / DOGHOUSE/DREAMWORKS
34	40	[illegible]	INTO YOU / FABOLOUS FEATURING TAMIA OR ASHANTI / DESERT STORM/ELEKTRA/EEG
35	32	[illegible]	BIG YELLOW TAXI / COUNTING CROWS FEAT. VANESSA CARLTON / GEFFEN/INTERSCOPE
36	30	[illegible]	HELL YEAH / GINUWINE FEATURING BABY / EPIC
37	38	[illegible]	SNAKE / R. KELLY FEATURING BIG TIGGER / JIVE
38	36	[illegible]	IN LOVE WIT CHU / DA BRAT FEATURING CHERISH / SO SO DEF/ARISTA
39	39	[illegible]	WHY GEORGIA / JOHN MAYER / AWARE/COLUMBIA
40	37	[illegible]	BEAUTIFUL / SNOOP DOGG FEAT. PHARRELL & UNCLE CHARLIE WILSON / DOGGYSTYLE/PRIORITY/CAPITOL

Billboard ADULT CONTEMPORARY™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Wks On	Title / Imprint/Promotion Label	Artist
1	1	[illegible]	DRIFT AWAY Lava (NUMBER 1 — 3 Weeks At Number 1)	Uncle Kracker Featuring Dobie Gray
2	5	[illegible]	HAVE YOU EVER BEEN IN LOVE Epic	Celine Dion
3	3	[illegible]	IF YOU'RE NOT THE ONE Island/IDJMG	Daniel Bedingfield
4	2	[illegible]	THE GAME OF LOVE Arista	Santana Featuring Michelle Branch
5	4	[illegible]	BEAUTIFUL RCA/RMG	Christina Aguilera
6	6	[illegible]	CAN'T STOP LOVING YOU Atlantic	Phil Collins
7	7	[illegible]	DON'T KNOW WHY Blue Note/Virgin	Norah Jones
8	10	[illegible]	ONE Warner Bros.	Faith Hill
9	9	[illegible]	CRY Warner Bros.	Faith Hill
10	8	[illegible]	A THOUSAND MILES A&M/Interscope	Vanessa Carlton
11	13	[illegible]	FOREVER AND FOR ALWAYS Mercury/IDJMG	Shania Twain
12	17	[illegible]	HOLE IN THE WORLD ERC	Eagles
13	12	[illegible]	SOAK UP THE SUN A&M/Interscope	Sheryl Crow
14	11	[illegible]	PEACEKEEPER Reprise	Fleetwood Mac
15	15	[illegible]	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
16	18	[illegible]	BIG YELLOW TAXI Geffen/Interscope	Counting Crows Featuring Vanessa Carlton
17	21	[illegible]	MAN ON A MISSION U-Watch	Daryl Hall John Oates
18	16	[illegible]	TRY IT ON MY OWN Arista	Whitney Houston
19	20	[illegible]	PICTURE Lava/Atlantic	Kid Rock Featuring Sheryl Crow
20	25	[illegible]	UNWELL Atlantic ◄ AIRPOWER ►	matchbox twenty
21	22	[illegible]	DON'T DREAM IT'S OVER Squint/Curb/Reprise	Sixpence None The Richer
22	23	[illegible]	I DROVE ALL NIGHT Epic	Celine Dion
23	28	[illegible]	I CAN ONLY IMAGINE INO/Curb	MercyMe
24	24	[illegible]	I'M WITH YOU Arista	Avril Lavigne
25	29	[illegible]	DON'T WANNA TRY Columbia	Frankie J
26	26	[illegible]	NO SIGN OF IT Curb	Natalie Grant
27	27	[illegible]	YOU'RE STILL YOU 143/Reprise	Josh Groban
28	NEW	[illegible]	I HEARD IT THROUGH THE GRAPEVINE Motown/UMRG	Michael McDonald
29	NEW	[illegible]	DANCE WITH MY FATHER J/RMG	Luther Vandross
30	NEW	[illegible]	FLYING WITHOUT WINGS J/RMG	Ruben Studdard

Billboard ADULT TOP 40 TRACKS™

JUNE 21 2003

Airplay monitored by Nielsen Broadcast Data Systems

This Week	Last Week	Wks On	Title / Imprint/Promotion Label	Artist
1	1	[illegible]	UNWELL Atlantic (NUMBER 1 — 8 Weeks At Number 1)	matchbox twenty
2	2	[illegible]	DRIFT AWAY Lava	Uncle Kracker Featuring Dobie Gray
3	3	[illegible]	WHEN I'M GONE Republic/Universal/UMRG	3 Doors Down
4	4	[illegible]	CALLING ALL ANGELS Columbia	Train
5	5	[illegible]	CLOCKS Capitol	Coldplay
6	6	[illegible]	THE REMEDY (I WON'T WORRY) Elektra/EEG	Jason Mraz
7	10	[illegible]	BRING ME TO LIFE Wind-up	Evanescence Featuring Paul McCoy
8	7	[illegible]	BIG YELLOW TAXI Geffen/Interscope	Counting Crows Featuring Vanessa Carlton
9	8	[illegible]	I'M WITH YOU Arista	Avril Lavigne
10	9	[illegible]	WHY GEORGIA Aware/Columbia	John Meyer
11	12	[illegible]	INTUITION Atlantic	Jewel
12	11	[illegible]	SYMPATHY Warner Bros.	Goo Goo Dolls
13	13	[illegible]	ARE YOU HAPPY NOW? Maverick/Warner Bros.	Michelle Branch
14	14	[illegible]	PICTURE Lava/Atlantic	Kid Rock Featuring Sheryl Crow
15	15	[illegible]	YOUR BODY IS A WONDERLAND Aware/Columbia	John Mayer
16	16	[illegible]	HARDER TO BREATHE Octone/J/RMG ◄ AIRPOWER ►	Maroon 5
17	17	[illegible]	IF YOU'RE NOT THE ONE Island/IDJMG	Daniel Bedingfield
18	19	[illegible]	AMAZING Hollywood	Josh Kelley
19	22	[illegible]	BLINDED (WHEN I SEE YOU) Elektra/EEG ◄ AIRPOWER ►	Third Eye Blind
20	20	[illegible]	MR. BARTENDER (IT'S SO EASY) Atlantic	Sugar Ray Featuring ProHoeZak
21	26	[illegible]	HEAVEN Radioactive/MCA	Live
22	29	[illegible]	WHY CAN'T I Capitol	Liz Phair
23	25	[illegible]	COME AWAY WITH ME Blue Note/Virgin	Norah Jones
24	21	[illegible]	IN THIS LIFE Columbia	Chantal Kreviazuk
25	24	[illegible]	SOMETHING CRAZY Lava	Franky Perez
26	27	[illegible]	TAKE ME AWAY DreamWorks	Lifehouse
27	28	[illegible]	LIKE A STONE Interscope/Epic	Audioslave
28	30	[illegible]	ROCK YOUR BODY Jive	Justin Timberlake
29	18	[illegible]	PEACEKEEPER Reprise	Fleetwood Mac
30	32	[illegible]	MISS INDEPENDENT RCA/RMG	Kelly Clarkson
31	31	[illegible]	RAIN DreamWorks	Dana Glover
32	34	[illegible]	THE HORIZON HAS BEEN DEFEATED Moonshine Conspiracy/Universal/UMRG	Jack Johnson
33	NEW	[illegible]	WHY DON'T YOU & I Arista	Santana Featuring Alex Band Or Chad Kroeger
34	36	[illegible]	REAL Curb	Plumb
35	35	[illegible]	LOSING GRIP Arista	Avril Lavigne
36	40	[illegible]	HOLLYWOOD Maverick/Warner Bros.	Madonna
37	NEW	[illegible]	FIGHTER RCA/RMG	Christine Aguilera
38	33	[illegible]	LIGHTS OUT Capitol	Lisa Marie Presley
39	NEW	[illegible]	HOLE IN THE WORLD ERC	Eagles
40	37	[illegible]	SING ALONG Blue Man Group/Lava	Blue Man Group Featuring Dave Matthews

Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 106 mainstream rock stations, 90 modern rock stations, 91 adult contemporary stations and 87 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 263 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 (top 15 for AC and Adult Top 40) are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the Nielsen BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ▽ Videoclip availability. © 2003, VNU Business Media, Inc. All rights reserved.

SINGLES AND TRACKS SONG INDEX

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

21 ANSWERS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Mo Loving, ASCAP/EMI April, ASCAP), WBM, RBH 50

21 QUESTIONS (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, H100 1; RBH 3

21 QUESTIONS (AGAIN) (High On Life, ASCAP/Break North, SOCAN/Me-benish, ASCAP/Universal, ASCAP/50 Cent, ASCAP/J Rock, ASCAP/X Marc's Tha Spot, BMI), WBM, RBH 81

24'S (Ya Majesty's Music, ASCAP/Toompstone, BMI) RBH 71

4 EVER (WBM, SESAC/Babyboy's Little, SESAC/Noontime South, SESAC/C'Amore, BMI/Mo Loving, ASCAP/J Brasco, ASCAP), WBM, H100 37; RBH 13

99.9% SURE (I'VE NEVER BEEN HERE BEFORE) (WB, ASCAP/Songs Of R. Joseph, ASCAP/French Hip, ASCAP/Annotation, ASCAP), WBM, CS 18

—A—

ACA ENTRE NOS (LGA, BMI) LT 16

ACT A FOOL (Ludacris, ASCAP/EMI April, ASCAP/Copyright Control), HL, H100 44; RBH 26

ALL I KNOW (Bubba Gee, BMI/Two Four Fifteen, BMI/Kuntry Slim, BMI/Goodie Mob, BMI/Pride And Joy, BMI/Black Toney Montana's, BMI/Greg Street, BMI) RBH 97

ALL IN THE WAY (Maurice White, ASCAP/Sony/ATV Tunes, ASCAP/Stilla Qid, ASCAP/Vaughnwa, ASCAP/Wendi Vaughn, ASCAP), HL, RBH 77

ALMOST HOME (Triple Shoes, BMI/Magic Mustang, BMI/Sufferin' Succotash, ASCAP) CS 8, H100 59

ALUCINADO (EMI Blackwood, BMI) LT 9

AMAME (EMI April, ASCAP) LT 2

AMAZIN' (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP) RBH 87

ARE YOU HAPPY NOW? (I'm With The Band, ASCAP/WB, ASCAP/Ollon Jackson, ASCAP), HL/WBM, H100 38

ASI TE QUIERO (Edimusa, ASCAP) LT 47

—B—

THE BACK OF YOUR HAND (Hanks Cat, ASCAP) CS 52

BACKSEAT OF A GREYHOUND BUS (Nashville DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Macadoo, BMI), CLM/HL/WBM, CS 23

BAILA CASANOVA (Ledani, ASCAP/Brill Building, ASCAP/Where's My Cut, ASCAP/Pen, ASCAP/World Deep, BMI/Sony/ATV Latin, BMI) LT 45

BARRIO VIEJO (Edimusa, ASCAP) LT 49

BEAUTIFUL (My Own Chit, BMI/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, H100 39; RBH 28

BEER FOR MY HORSES (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 1; H100 25

BEWARE OF THE BOYS (MUNDIAN TO BACH KE) (Songs Of Universal, BMI/EMI Blackwood, BMI), HL/WBM, H100 89; RBH 45

BIG STAR (EMI Blackwood, BMI/Singles Only, BMI), HL, CS 19; H100 79

BIG YELLOW TAXI (Siquomb, BMI), WBM, H100 46

BLOWIN' ME UP (CALLIN' ME) (Starfeld, BMI/Thor House, BMI/Neb Love, BMI) RBH 95

BREATHE (God's Cryin', ASCAP/Sony/ATV Tunes, ASCAP/Ghetto Fabulous, ASCAP/VOCO, BMI/City Housing, BMI/Hard Workin Black Folks, ASCAP/WB, ASCAP/Melvin Bradford, ASCAP/Famous, ASCAP/Hennessy For Everyone, ASCAP/Eight Mile Style, BMI/Editions Breton, SACEM), HL/WBM, H100 85

BRING ME TO LIFE (Zombies Ate My Publishing, BMI/Forthefallen, BMI/Dwight Frye, BMI), WBM, H100 6

—C—

CALLING ALL ANGELS (EMI April, ASCAP/Blue Lamp, ASCAP), HL, H100 47

CANDI BAR (Illiotic, ASCAP/Zomba, ASCAP/DJ Khalil, BMI/S.O.L., BMI/Yippity Yippity, ASCAP), WBM, RBH 80

CAN'T LET YOU GO (Desert Storm, BMI/F.O.B., ASCAP/N.Q.C., ASCAP/Mo Loving, ASCAP/EMI April, ASCAP) H100 5; RBH 4

CAN'T STOP (Moebetoblame, BMI) H100 98

CAN'T STOP, WON'T STOP (Copyright Control/Six Figga, BMI) RBH 54

CAN YOU HEAR ME WHEN I TALK TO YOU (Hamen, ASCAP/Love Pig, ASCAP) CS 57

CASI (Yami, BMI) LT 10

CELEBRITY (EMI April, ASCAP/Sea Gayle, ASCAP), HL, CS 11; H100 68

CLAVAME TU AMOR (Kike Santander, BMI/Ensign, BMI/Santander Melodies, ASCAP/Famous, ASCAP) LT 20

CLOCKS (BMG Songs, ASCAP), HL, H100 34

CLOSER (Life Is What We Music, ASCAP/Crystal House Music, ASCAP/Tigers Milk, ASCAP) RBH 90

CLOSURE (Divided, BMI/Universal, BMI/Smoobie, ASCAP/Rat Eater, BMI) RBH 100

COME OVER (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Warner-Tamerlane, BMI/Kevin Hicks, BMI/Bubba Gee, BMI/Noontime Tunes, BMI), WBM, H100 67; RBH 23

COMO OLVIDARTE (Ser-Ca, BMI) LT 39

CONCRETE ANGEL (Universal-Songs Of PolyGram International, BMI/HopeChest, BMI/Glitterfish, BMI), WBM, H100 95

CRAZY (Songs Of Universal, BMI/Bayjun Beat, BMI/Javier Cake, ASCAP) RBH 68

CRAZY IN LOVE (Beyonce, ASCAP/Hitco South, ASCAP/Music Of Windswept, ASCAP/EMI Blackwood, BMI/Richcraft, BMI/Oamrich, BMI/Carter Boys, ASCAP/EMI April, ASCAP/Music World, ASCAP/Unichappell, BMI), HL/WBM, H100 7; RBH 5

CRUSH ON YOU (Universal, ASCAP/Mr. Cheeks, ASCAP/Marsky, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP), HL, RBH 89

—D—

DAME (Sony/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 19

DANCE WITH MY FATHER (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Chi-Boy, ASCAP), HL, RBH 46

DAYS LIKE THIS (Castle Street, ASCAP/Cal IV, ASCAP) CS 41

LOS DEMAS (Warner-Tamerlane, BMI/Pancho And Bingo, BMI) LT 25

DON'T WANNA TRY/YA NO ES IGUAL (SoulSick Muzik, BMI/Logictone, BMI/Jumping Bean, BMI) H100 19; RBH 88

DRIFT AWAY (Almo, ASCAP), HL, H100 15

—E—

EMOTIONAL ROLLERCOASTER (EMI April, ASCAP/Blue Erro Soul, ASCAP/Yoruba Peoples Music, ASCAP), HL, H100 96, RBH 40

EN CUERPO Y ALMA (Elix, ASCAP) LT 40

ENTRE EL DELIRIO Y LA LOCURA (Kike Santander, BMI/Ensign, BMI/Clear Mind, ASCAP/Famous, ASCAP) LT 27

ENTREGA TOTAL (EMI Blackwood, BMI) LT 34

EVERY LITTLE THING (EMI April, ASCAP/Pang Toon, BMI/Songs Of Universal, BMI/Tunes Of The Village, BMI/Zomba Melodies, SESAC/Agatha Monroe, SESAC), HL/WBM, CS 46

EXCUSE ME MISS (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, H100 97; RBH 42

—F—

FANATIC (Sony/ATV Tunes, ASCAP/Vivian S. Green, ASCAP/Fred David Kenney, Jr., ASCAP), HL, RBH 64

FAR AWAY (Family Soul, ASCAP/Babies Formula, BMI) RBH 60

A FEW QUESTIONS (Noble Vision, ASCAP/Green Dog, BMI) CS 25

FIGHTER (Xtina, BMI/Scott Storch, ASCAP/TVT, ASCAP/BMG-Careers, BMI), HL, H100 24

FLIPSIDE (Efartooee, ASCAP/F.O.B., ASCAP/Copyright Control) H100 100; RBH 44

FOREVER AND FOR ALWAYS (Universal-Songs Of PolyGram International, BMI/Loon Echo, BMI/Out Of Pocket, ASCAP/Zomba, ASCAP), WBM, CS 12; H100 45

FOTOGRAFIA (Peermusic III, BMI/Camaleon, BMI) LT 11

FOUR-WHEEL DRIVE (EMI Tower Street, BMI/EMI Blackwood, BMI), HL, CS 55

FRONTIN' (The Waters Of Nazareth, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Carter Boys, ASCAP), HL, H100 76; RBH 29

—G—

GET BUSY (EMI April, ASCAP), HL, H100 2; RBH 12

GET BY (Pen Skills, BMI/EMI Blackwood, BMI/Ye World Music, ASCAP/WB, ASCAP), HL/WBM, RBH 70

GET DOWN (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Dijon, BMI/Unichappell, BMI/Golo, BMI) RBH 76

GET LOW (TVT, ASCAP/Swole, ASCAP/Da Crippler, BMI/ColliPark, BMI/DWC, BMI) H100 49; RBH 18

GIRLFRIEND (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 63

GODSPEED (SWEET DREAMS) (Universal-PolyGram International, ASCAP/St. Julien, ASCAP), WBM, CS 50

—H—

HAIL MARY (Songs Of Universal, BMI/Joshua's Dream, BMI/Gimme Minz, BMI/Universal, ASCAP/Yaki Kadafi, BMI/Thug Nation, BMI/Foxbeat, ASCAP/Royal Safari, BMI/Eight Mile Style, BMI/High On Life, ASCAP/Starbus, BMI/WB, ASCAP/Suge, ASCAP), WBM, RBH 55

HAVE YOU FORGOTTEN? (EMI April, ASCAP/Pittsburg Landing, ASCAP/Warner-Tamerlane, BMI), HL/WBM, CS 16; H100 70

HEADSTRONG (WBM, SESAC/Traptism, SESAC), WBM, H100 61

HEAVY LIFTIN' (Universal, ASCAP/Memphisto, ASCAP/Work Horse, SESAC/Pacific Wind, SESAC/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 35

HELL YEAH (Zomba Songs, BMI/R.Kelly, BMI/Money Mack, BMI), WBM, H100 78

HELP POUR OUT THE RAIN (LACEY'S SONG) (My Little Jewell, BMI) CS 29; H100 86

HE PROPOSED (Ice Water, ASCAP/EMI April, ASCAP), HL, RBH 69

HERIDA MORTAL (World Deep, BMI/Blueplatinum, ASCAP/Sony/ATV Latin, BMI/Sony/ATV Discos, ASCAP) LT 22

HONESTY (WRITE ME A LIST) (Sony/ATV Acuff Rose, BMI/New Works, BMI), HL, CS 60

HOT DAMN (GeMarc, ASCAP/Terradome, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 58

HOW YOU GONNA ACT LIKE THAT (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/E Two, ASCAP/EMI April, ASCAP/E.D. Duz-It, BMI), HL, H100 33; RBH 17

HOW YOU WANT THAT (Donceno, ASCAP/Rhythm Bluntz, ASCAP/Universal, ASCAP/Jack Knight, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Issy & Nemo Tunes, ASCAP), HL/WBM, H100 94; RBH 41

HOY EMPIEZA MI TRISTEZA (Edimusa, ASCAP) LT 41

HOY ES ADIOS (Migrant, BMI/Where's My Cut, ASCAP/Pen, ASCAP/The Fly And The Bee, ASCAP/Universal Musica, ASCAP) LT 38

—I—

I BELIEVE (Sony/ATV Acuff Rose, BMI/Write On Music, BMI), HL, CS 4; H100 41

I CAN (Zomba, ASCAP/Ill Will, ASCAP/EMI April, ASCAP/Salaam Remi, ASCAP/Street Tuff, ASCAP/Selma, BMI), HL/WBM, H100 75, RBH 36

I CAN ONLY IMAGINE (Simpleville, ASCAP/Fun Attic, ASCAP) CS 54

I CAN'T BE YOUR FRIEND (Warner-Tamerlane, BMI/Writers Extreme, BMI/EMI April, ASCAP/Waltz Time, ASCAP), HL/WBM, CS 40

ICE CREAM (R.Kelly, BMI/Zomba Songs, BMI), WBM, RBH 79

IF I CAN'T (High On Life, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), WBM, RBH 37

IF YOU LET ME (Stone Agate, BMI/EMI Blackwood, BMI) RBH 94

IF YOU'RE NOT THE ONE (Sony/ATV Tunes, ASCAP), HL, H100 22

IGNITION (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 9; RBH 32

I KNOW WHAT YOU WANT (Starbus, BMI/Dutty Nigga, ASCAP/Killa 4, ASCAP/Rah Digga, ASCAP/Cypherclef, ASCAP/EMI April, ASCAP), HL, H100 4, RBH 8

I'LL NEVER LEAVE (Zomba Songs, BMI/R.Kelly, BMI), WBM, RBH 34

I LOVE YOU (North Avenue, ASCAP/EMI April, ASCAP/Mr. Yeah, ASCAP/WB, ASCAP/Lil Black, ASCAP/Royalty Network, ASCAP/The Oboogie Acct., ASCAP/Urban Warfare, ASCAP), HL/WBM, H100 77; RBH 27

I'M GLAD (Nuyorican, BMI/Sony/ATV Songs, BMI/Milk Chocolate Factory, ASCAP/TuneSmith Advancements, ASCAP/Jaedon Christopher, ASCAP/Cori Tiffani, BMI/Zomba Songs, BMI), HL/WBM, H100 36

I'M JUST A GIRL (Deanaling, ASCAP/BPJ Administration, ASCAP/Turtle Wins The Race, ASCAP/Annotation, ASCAP/WB, ASCAP), WBM, CS 38

I'M MISSING YOU (Steve Wariner, BMI/Kidbilly, BMI), WBM, CS 53

IN DA CLUB (High On Life, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP/Music Of Windswept, ASCAP), WBM, H100 18, RBH 30

I NEED A MAN (Pork, ASCAP/Aurelius, ASCAP) RBH 84

IN LOVE WIT CHU (Thowin' Tantrums, ASCAP/Air Control, ASCAP/EMI April, ASCAP/T Funk, BMI/Notting Hill, BMI/Songs Of Universal, BMI), HL, H100 57, RBH 39

IN MY DREAMS (Mundo, BMI/EMI Blackwood, BMI/Rumbalo, BMI/Toto Tunes, ASCAP/Winning Circle, ASCAP/Bluewater, ASCAP), HL, CS 58

IN THOSE JEANS (Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP/Harvey "The Rock" Hester, ASCAP) H100 53; RBH 14

INTO YOU (J Brasco, ASCAP/Desert Storm, BMI/Mr. Manatti, BMI/EMI Blackwood, BMI/Duro, BMI), HL, H100 40; RBH 35

INTUITION (Wiggly Tooth, ASCAP/EMI April, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, H100 27

I STILL LOVE YOU (EMI Blackwood, BMI/The Waters Of Nazareth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 59

IT DOESN'T MEAN I DON'T LOVE YOU (Mosaic Music, BMI/EMI April, ASCAP/Sea Gayle, ASCAP/Universal, ASCAP/Songs Of The Village, ASCAP), HL/WBM, CS 45

IT'S FIVE O'CLOCK SOMEWHERE (EMI April, ASCAP/Sea Gayle, ASCAP/Warner-Tamerlane, BMI/R. Joseph, BMI), HL/WBM, CS 31

I WANT YOU (Con Tiffani, BMI/Mindsetter's Music, BMI/Gregory Bruno's, BMI/JadaChris, BMI/Sony/ATV Songs, BMI/Jelly's Jams, ASCAP/Joseph Cartagena, ASCAP/Almo, ASCAP), HL, H100 66; RBH 67

I WISH I WASN'T (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/JI Branda, ASCAP), HL, H100 69; RBH 25

—J—

JIMMY MATHIS (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI/EMI Blackwood, BMI/Glass Slipper, ASCAP) RBH 99

THE JUMP OFF (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Virginia Beach, ASCAP/WB, ASCAP/LB Fam, ASCAP/EMI April, ASCAP/Universal, ASCAP/Mr. Cheeks, ASCAP/EMI Blackwood, BMI), HL/WBM, H100 82; RBH 38

—K—

KILOMETROS (Sony/ATV Discos, ASCAP/Peermusic III, BMI) LT 23

—L—

LA-LA-LA (EXCUSE ME AGAIN) (EMI April, ASCAP/Carter Boys, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 49

LET'S GET DOWN (Shad Moss, BMI/Warner-Tamerlane, BMI/Bubba Gee, BMI/Noontime Tunes, BMI/R O.C., BMI/JNB, BMI/Ya Majesty's Music, ASCAP), WBM, RBH 66

LIGHTS OUT (Hoobangin Music, ASCAP/DreamWorks Songs, ASCAP/EMI Blackwood, BMI/Crypton Music, BMI/Universal, ASCAP/Gangsta Boogie, ASCAP/Knoc-Turn'Al, ASCAP/Baby Ree Toonz, BMI), HL, RBH 72

LIKE A PIMP (Crump Tight, ASCAP/Lucky, BMI/WB, ASCAP) H100 58, RBH 21

LIKE A STONE (Disappearing One, ASCAP/Melee Savvy Music, BMI/Me 3, BMI/LBV Songs, BMI) H100 35

LIKE GLUE (Dutty Rock, ASCAP/EMI April, ASCAP/Tony Kelly, BMI/Universal-Songs Of PolyGram, BMI/VP, BMI), HL/WBM, H100 56, RBH 24

LLORARE LAS PENAS (Natl, BMI/Ventura, ASCAP) LT 46

LONG BLACK TRAIN (Sony/ATV Tunes, ASCAP/Drivers Ed, ASCAP), HL, CS 51

LO QUE YO TUVE CONTIGO (Universal Musica, ASCAP/Rubet, ASCAP/2000 Amor, ASCAP/Sony/ATV Discos, ASCAP) LT 17

LOVE CALLS (Kem, BMI) RBH 47

LOVE CHANGES EVERYTHING (Living Out Loud, ASCAP/Stanley Cup, SOCAN/In The Fairway, ASCAP/Music Of Windswept, ASCAP), WBM, CS 43

LOVE'S GOT AN ATTITUDE (IT IS WHAT IT IS) (Mosaic Music, BMI/Hold Jack, BMI/Songs Of Mosaic, ASCAP/Songs Of Otis Barker, ASCAP), HL, CS 30

THE LOVE SONG (Warner-Tamerlane, BMI/Smith Haven, BMI/Big Red Tractor, ASCAP/Think Well, ASCAP/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 10; H100 64

LOVE YOU OUT LOUD (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL, CS 3, H100 30

LOVIN' ALL NIGHT (Sony/ATV Cross Keys, ASCAP), HL, CS 56

—M—

MAGIC STICK (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/High On Life, ASCAP/C. Evans, ASCAP/221, ASCAP/Careers-BMG, BMI/Universal, ASCAP/50 Cent, ASCAP), HL/WBM, H100 3; RBH 2

MAKE ME A SONG (Conjunction, ASCAP/EMI April, ASCAP/Virginia Beach, ASCAP/WB, ASCAP/Klovely Hils, ASCAP/Black Fountain, ASCAP/Rap Tracks, ASCAP/Keybeats, ASCAP/E Beats, ASCAP/Herbilicious, ASCAP), HL/WBM, RBH 75

MARIA CHUCHENA (MARIA SUSENA) (Peer Int'L, BMI) LT 28

MARIPOSA TRAICIONERA (Tulum, ASCAP/EMI April, ASCAP) LT 4

ME FALTA VALOR (Bello Musical, BMI) LT 8

MISS INDEPENDENT (Rhettski, ASCAP/Xtina, BMI/Careers-BMG, BMI/Copyright Control/LegRhythm, BMI), HL, H100 17

MISS YOU (Naked Under My Clothes, ASCAP/Chrysalis, ASCAP/October Eighth, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Music Of Windswept, ASCAP/Hand In My Pocket, ASCAP), WBM, H100 50; RBH 33

MUY A TU MANERA (Ser-Ca, BMI) LT 18

MY FRONT PORCH LOOKING IN (Sony/ATV Tree, BMI/Sixteen Stars, BMI/HoriPro, BMI/Cosmic Muel, ASCAP/Don Pfrimmer, ASCAP), HL, CS 2; H100 23

MY LOVE IS LIKE... WOAH (Mass Confusion, ASCAP/WB, ASCAP/C Sun, ASCAP/Wet Ink Red, ASCAP/Black Soul Connection, BMI/Wet Ink Blue, BMI), WBM, RBH 62

—N—

NEVER LEAVE YOU - UH OOH, UH OOOH! (1433, ASCAP/Tafari, ASCAP/Greensleeves, PRS) H100 29; RBH 15

NEVER SCARED (Bonecrusher, ASCAP) H100 26; RBH 11

NO HACE FALTA UN HOMBRE (Jax & Broder, ASCAP/Ion, ASCAP/WB, ASCAP/G Matt, ASCAP/Friends Of Seagulls, ASCAP/Music Of Windswept, ASCAP) LT 7

NO LETTING GO (Greensleeves, PRS/Singso WW, BMI) H100 14, RBH 31

NO PODRAS (Kike Santander, BMI) LT 21

NO SHOES, NO SHIRT, NO PROBLEMS (Sony/ATV AcuR Rose, BMI), HL, CS 22

NO TENGO DINERO (Alma, ASCAP/BMG Songs, ASCAP) LT 35

—O—

OFFICIALLY MISSING YOU (Aurelius, ASCAP/Famous, ASCAP), HL, RBH 56

ONE LAST TIME (EMI April, ASCAP/Zomba, ASCAP/Sufferin' Succotash, ASCAP), HL/WBM, CS 27

ONLY GOD (COULD STOP ME LOVING YOU) (Zomba, ASCAP), WBM, CS 36

—P—

PARA QUE LA VIDA (EMI April, ASCAP/Enrique Iglesias, ASCAP/Hey Chubby, ASCAP/Apollinaire, BMI/EMI Blackwood, BMI), HL, LT 3

PATIENTLY WAITING (High On Life, ASCAP/Eight Mile Style, BMI/Music Of Windswept, ASCAP/Blotter, ASCAP/Elvis Mambo, ASCAP/Universal, ASCAP/50 Cent, ASCAP), HL, RBH 85

PEQUENA Y FRAGIL (SADAIC Latin, BMI) LT 31

PICTURE (Thirty Two Mile, BMI/Warner-Tamerlane, BMI), WBM, H100 21

P.I.M.P. (High On Life, ASCAP/EMI April, ASCAP/Derty Works, ASCAP/Universal, ASCAP), HL, H100 48, RBH 19

PON DE RIVER, PON DE BANK (Greensleeves, PRS/Copyright Control) RBH 83

POR AMOR (Peer Int'L, BMI), WBM, LT 24

PRICE TO PLAY (Greenfund, ASCAP/i.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 87

PUMP IT UP (Copyright Control/F.O.B., ASCAP/N.Q.C., ASCAP/Ensign, BMI/Zomba, SESAC), HL/WBM, H100 43; RBH 16

PUT THAT WOMAN FIRST (Divine Mill, ASCAP/WB, ASCAP/Olnky B, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahqae Joints, SESAC/I Want My Daddy's Records, ASCAP/Miss Mary's, BMI/Nitty & Capone, BMI/Warner-Tamerlane, BMI/Jasane Drama, ASCAP/Irving, BMI), HL/WBM, H100 20; RBH 6

P*YCAT** (Mass Confusion, ASCAP/WB, ASCAP/EWM, ASCAP/Foray, SESAC), WBM, RBH 48

—Q—

QUEDATE CALLADA (Edimonsa, ASCAP) LT 32

QUE GANAS (Hecho A Mano, ASCAP/EMI April, ASCAP/Clear Mind, ASCAP/Famous, ASCAP/Clear Heart, BMI/Ensign, BMI) LT 42

QUE PENA (Maximo Aguirre, BMI) LT 43

A QUIEN LE IMPORTA? (SGAE, ASCAP/Colgems-EMI, ASCAP) LT 14

—R—

RAINING ON SUNDAY (Almo, ASCAP/Original Bliss, ASCAP/Universal-PolyGram International, ASCAP/St. Julien, ASCAP), HL/WBM, CS 15, H100 80

REAL GOOD MAN (Universal, ASCAP/Memphisto, ASCAP/Zomba Songs, BMI/Teren It Up, BMI), WBM, CS 24

RED DIRT ROAD (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI), HL, CS 9, H100 51

THE REMEDY (I WON'T WORRY) (God Eyed, ASCAP/BSM, ASCAP/Warner-Tamerlane, BMI/Hollylodge, BMI/Scott Spock Songs, BMI/BMG-Careers, BMI/Graham Edwards Songs, ASCAP/BMG Songs, ASCAP/Rainbow Fish, BMI), HL/WBM, H100 63

RESPECT MY PIMPIN' (GraR, BMI) RBH 96

RIDIN' SPINNERS (Tefnoise, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Universal, ASCAP/MC Ren Muzik, ASCAP/Lucky, BMI) RBH 65

RIGHT THURR (Trak Starz, ASCAP) H100 31, RBH 20

ROCK WIT U (AWWW BABY) (Pookietoots, ASCAP/Baeza, ASCAP/Universal, ASCAP/Soldierz Touch, ASCAP/DJ Irv, BMI), WBM, H100 10; RBH 7

ROCK YOUR BODY (Tennman Tunes, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Chase Chad, ASCAP/EMI Blackwood, BMI/The Waters Of Nazareth, BMI), HL/WBM, H100 12; RBH 86

ROLL WIT M.V.P. (WE BE LIKE! THE LA LA SONG) (Robi-Rob, ASCAP/Dontana, ASCAP/Mighty One, SESAC/Embassy, BMI/Dickiebird, BMI) RBH 93

—S—

SAY YES (Marshmellow, BMI/Perfect, BMI/SPZ, BMI/Aboukir, BMI/Songs Of Universal, BMI/Dirty Dre, ASCAP/Jatcat, ASCAP/Universal, ASCAP), WBM, H100 28; RBH 10

SE ME OLVIDO TU NOMBRE (F.I.P.P., BMI) LT 48

SEND THE PAIN BELOW (WB, ASCAP/Loeffler, ASCAP), WBM, H100 73

SE NOS PERDIO EL AMOR (PMC, ASCAP) LT 44

SERAN SUS OJOS (Fonomusic, SESAC) LT 30

SEVEN NATION ARMY (Peppermint Stripe, BMI), CLM, H100 84

SHAKE YA TAILFEATHER (Jackie Frost, ASCAP/BMG Songs, ASCAP/Bubo, ASCAP/That's What's Up, ASCAP/Young Dude, ASCAP/Universal, ASCAP/Jason Bridges, ASCAP) RBH 57

SHE ONLY SMOKES WHEN SHE DRINKS (EMI April, ASCAP/Sony/ATV Tree, BMI/Mosaic Music, BMI/EMI Blackwood, BMI/Ty Land, BMI), HL, CS 28

SHE'S MY KIND OF RAIN (Still Working For The Man, BMI/Tommy Lee James, BMI/ICG, ASCAP/Massabielle, BMI) H100 83

SHOULDA, WOULDA, COULDA (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP/First Avenue, ASCAP/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI Blackwood, BMI/E.O. Duz-It, BMI/Antonio Dixon's Muzik, ASCAP/EMI April, ASCAP) RBH 52

SIGNS OF LOVE MAKIN' (Zovektion, ASCAP/BMG Songs, ASCAP/First Avenue, ASCAP/Demis Hot Songs, ASCAP/Edmonds, BMI/EMI April, ASCAP/E Two, ASCAP), HL, RBH 53

SING FOR THE MOMENT (Ensign, BMI/Eight Mile Style, BMI/Mosaic Music, BMI), HL, H100 60

EL SINVERGUENZA (Flamingo, BMI) LT 15

SI TE DIJERON (VMR, ASCAP) LT 12

SNAKE (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 16; RBH 9

SO GONE (Mass Confusion, ASCAP/WB, ASCAP/Cunningham, ASCAP/Rashi N' Leory, ASCAP/Portrait-Solar, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM, H100 11; RBH 1

SOMEDAY (Vinnie Mae, BMI/Chi-Boy, ASCAP), WBM, CS 34

SOMEWHERE I BELONG (Zomba, ASCAP/Chesterchaz, ASCAP/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI/Pancakey Cakes, BMI/Zomba Songs, BMI), WBM, H100 65

SON TUS PERFUMENES MUJER (Not Listed) LT 37

SOY ASI (Iron Tigga, BMI/C.K. Jointz, BMI) LT 33

SPEED (Gottahaveable, BMI/Songs Of Windswept Pacific, BMI/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP), WBM, CS 7; H100 55

STARTING WITH ME (Heavenly Tunes, BMI) RBH 98

STAY GONE (DreamWorks Songs, ASCAP/Cherry Lane, ASCAP), CLM, CS 5; H100 32

STEP DADDY (BDB, ASCAP/ColliPark, BMI/GLD Bil, BMI/Zella, BMI/Unidisc, BMI/Sammy Sam, BMI/Timothy Jett, BMI/Rock, BMI/Supermarket, BMI) RBH 73

STILL BALLIN (Universal, ASCAP/Black Hipsanic, ASCAP/Antraphil, BMI/BMG Songs, ASCAP/Pimentel, BMI/Trick N' Rick, BMI/First N' Gold, BMI/Warner-Tamerlane, BMI), HL/WBM, H100 92, RBH 43

STOP (EMI April, ASCAP/Carter Boys, ASCAP/Swizz Beatz, ASCAP/Dead Game, ASCAP/Universal, ASCAP), HL, RBH 92

STREETS OF HEAVEN (Magic Mustang, BMI/Write Em Cowgirl, BMI/Annie And Clyde, ASCAP/Anthology, ASCAP) CS 48

STUCK (Starstruck Music, ASCAP/Slowguy Songs, ASCAP/EMI Christian, ASCAP/WB, ASCAP), WBM, H100 52

STUPID GIRL (WB, ASCAP/Into Everything Music, ASCAP/E.O. Smith, BMI), WBM, H100 88

SUDDENLY (Deston, ASCAP/Desmundo, ASCAP/WB, ASCAP/Andreas Carlsson, STIM/Sony/ATV Tree, BMI), HL/WBM, CS 59

SUELTALO (Elix, ASCAP) LT 50

SUPERSTAR (Embassy, BMI/Young Carney, ASCAP) RBH 61

SWING, SWING (Smells Like Phys Ed, ASCAP) H100 71

—T—

TAL VEZ (Muziekuitgevers Artemis BV, BMI), WBM, H100 93; LT 1

TELL ME SOMETHING BAD ABOUT TULSA (Sony/ATV Tree, BMI), HL, CS 13; H100 72

TE VAS AMOR (Universal Musica, ASCAP/Gemini's Musical, SACM) LT 29

THAT'D BE ALRIGHT (Universal-MCA, ASCAP/Yampa Tunes, ASCAP/EMI Blackwood, BMI/Ty Land, BMI/Life Is Fine, BMI/Ensign, BMI), HL/WBM, H100 91

THEN THEY DO (Warner-Tamerlane, BMI/Makeshift, BMI), WBM, CS 21

THIS FAR GONE (Glitterfish, BMI/Sony/ATV Tree, BMI/Mosaic Music, BMI), HL, CS 42

THIS ONE'S FOR THE GIRLS (DreamWorks Songs, ASCAP/Monkey Feet, ASCAP/Cherry Lane, ASCAP/Famous, ASCAP/Animal Fair, ASCAP/Careers-BMG, BMI/Silverkiss, BMI), CLM/HL, CS 49

THREE MISSISSIPPI (Animal Fair, ASCAP/Famous, ASCAP/Songs Of Universal, BMI/Macadoo, BMI/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 33

THREE WOODEN CROSSES (Sweet Radical, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI), HL, CS 6, H100 42

THUG LUV (Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Scott Storch, ASCAP/TVT, ASCAP/Feels So Good Music, ASCAP), WBM, RBH 78

TIMES LIKE THESE (M.J. Twelve, BMI/EMI Virgin Songs, BMI/Living Under A Rock, ASCAP/Universal-MCA, ASCAP/Flying Earform, BMI/I Love The Punk Rock Music, BMI), HL, H100 81

TRAICION (F.I.P.P., BMI/Estefan, ASCAP) LT 26

THE TRUTH ABOUT MEN (Warner-Tamerlane, BMI/Black In The Saddle, ASCAP/Giantslayer, ASCAP/Scarlet Moon, BMI), WBM, CS 17

TRY IT ON MY OWN (Brownville, BMIB/E One, BMI/EMI Blackwood, BMI/N8daGR8, ASCAP/E Two, ASCAP/EMI April, ASCAP/ECAF, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/All About Me, BMI/Andre'sia, ASCAP), HL/WBM, H100 99; RBH 82

TU AMOR O TU DESPRECIO (Crisma, SESAC) LT 5

—U—

UNA EMOCION PARA SIEMPRE (Universal-Musica Unica, BMI/EMI Blackwood, BMI) LT 6

UNA VEZ MAS (BMG Songs, ASCAP) LT 13

UNWELL (Bidnis, BMI/EMI Blackwood, BMI), HL, H100 8

—W—

WALK A LITTLE STRAIGHTER (Universal, ASCAP/Off My Rocker, ASCAP/Universal-Songs Of PolyGram International, BMI/Everything I Love, BMI/Sony/ATV Acuff Rose, BMI), HL/WBM, CS 39

WAVE ON WAVE (Greenhorse, BMI/EMI Blackwood, BMI/Cooke's Trust, SESAC/Bug, BMI/Justin Pollard, SESAC), HL, CS 44

WHAT A BEAUTIFUL DAY (Mark Hybner, ASCAP/Universal, ASCAP/Lanark Village Tunes, ASCAP), WBM, CS 14; H100 74

WHAT THE WORLD NEEDS (WB, ASCAP/Platinum Plow, ASCAP/Sony/ATV Cross Keys, ASCAP), HL/WBM, CS 20

WHAT UP GANGSTA (High On Life, ASCAP/Terminally Ill, BMI/Universal, ASCAP/50 Cent, ASCAP) RBH 51

WHAT WAS I THINKIN' (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 26, H100 90

WHAT WOULD YOU DO? (Zomba Songs, BMI/R.Kelly, BMI), WBM, H100 62; RBH 22

WHEN I'M GONE (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 13

WHEN YOU THINK OF ME (Songs Of Universal, BMI/Macadoo, BMI/Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP), HL/WBM, CS 32

WHERE IS THE LOVE? (will.i.am, BMI/Nawasha Networks, BMI/Jeepney, BMI/Tenman Tunes, BMI/Zomba Songs, BMI/Printz Polor, BMI/Tuono, BMI/El Cubano, BMI), WBM, H100 54; RBH 91

WHO WOULDN'T WANNA BE ME (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMI), WBM, CS 47

—Y—

Y COMO QUIERES QUE TE QUIERA (Sony/ATV Discos, ASCAP), WBM, LT 36

YOU ALREADY KNOW (Fat Pat Lives, BMI/Lavish Hitz, BMI/Flysongs, BMI) RBH 74

YOU'RE STILL HERE (Careers-BMG, BMI/Silverkiss, BMI/Songs Of Universal, BMI/Hannabarg, BMI), HL/WBM, CS 37

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SONG NAME LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK					
PICTURE (FEAT. SHERYL CROW) ATLANTIC	KID ROCK	1	1	1	12
COWBOY ATLANTIC	KID ROCK	2	2	3	158
HOW YOU REMIND ME ROADRUNNER	NICKELBACK	3	3	3	47
JANE SAYS (LIVE) WARNER BROS	JANE'S ADDICTION	4	7	7	4
SWEET HOME ALABAMA MCA	LYNYRD SKYNYRD	5	6	8	43
HOTEL CALIFORNIA (LIVE) GEFFEN RECORDS	EAGLES	6	5	6	63
YOU SHOOK ME ALL NIGHT LONG ATCO	AC/DC	7	8	9	74
ONLY GOD KNOWS WHY ATLANTIC	KID ROCK	8	9	5	130
IN THE END WARNER BROS	LINKIN PARK	9	4	4	36
SMOOTH (FEAT. ROB THOMAS) ARISTA	SANTANA	10	10	10	159
POP					
GET THE PARTY STARTED ARISTA	PINK	1	1	1	42
LANDSLIDE REPRISE	FLEETWOOD MAC	2	2	2	150
MUSIC MAVERICK	MADONNA	3	5	5	101
BELIEVE WARNER BROS	CHER	4	3	4	210
JUST LIKE A PILL ARISTA	PINK	5	4	3	12
DON'T SPEAK TRAUMA	NO DOUBT	5	6	2	130
DANCING QUEEN POLYDOR	ABBA	2	7	6	204
HELLA GOOD INTERSCOPE	NO DOUBT	5	8	0	15
IF I HAD $1000000 REPRISE	BARENAKED LADIES	9	9	8	62
INTO THE MYSTIC WARNER BROS	VAN MORRISON	10	10	10	3
R&B/RAP					
LET'S GET IT ON MOTOWN	MARVIN GAYE	1	2	2	234
IT WASN'T ME (FEAT. RICARDO DUCENT) MCA	SHAGGY	2	1	2	72
SUPERMAN (FEAT. DINA RAE) AFTERMATH RECORDS	EMINEM	3	3	3	5
THE DOCK OF THE BAY ATLANTIC	OTIS REDDING	4	5	4	145
ANGEL (FEAT. RAYVON) MCA	SHAGGY	5	4	5	54
WHAT'S GOING ON MOTOWN	MARVIN GAYE	6	8	9	222
NO WOMAN NO CRY ISLAND	BOB MARLEY	2	1	9	5
CLEANIN OUT MY CLOSET AFTERMATH RECORDS	EMINEM	5	6	6	10
LOSE YOURSELF INTERSCOPE	EMINEM	5	6	10	3
BECAUSE I GOT HIGH UNIVERSAL RECORDS	AFROMAN	10	*	*	7
COUNTRY					
MARGARITAVILLE MCA	JIMMY BUFFETT	1	1	1	51
COPPERHEAD ROAD MCA	STEVE EARLE	2	2	2	234
FRIENDS IN LOW PLACES CAPITOL NASHVILLE	GARTH BROOKS	3	3	3	57
RING OF FIRE MERCURY	JOHNNY CASH	4	4	4	4
LUCKENBACH, TEXAS BMG RECORDS	WAYLON JENNINGS	5	5	5	108
NEON MOON ARISTA	BROOKS & DUNN	6	6	8	196
CRAZY MCA	PATSY CLINE	7	8	7	242
MY MARIA ARISTA	BROOKS & DUNN	8	9	8	234
AMARILLO BY MORNING MCA	GEORGE STRAIT	9	7	9	42
POUR ME WARNER BROS	TRICK PONY	10	NEW	NEW	1
LATIN					
CORAZON ESPINADO (FEAT. MANA) ARISTA	SANTANA	1	1	1	127
BAILAMOS INTERSCOPE	ENRIQUE IGLESIAS	2	2	2	188
LA BAMBA WARNER BROS	LOS LOBOS	3	4	3	206
BIDI BIDI BOM BOM EMI LATIN	SELENA	4	5	5	174
COMO LA FLOR EMI LATIN	SELENA	5	3	4	146
DON'T SAY GOODBYE UNIVERSAL RECORDS	PAULINA RUBIO	6	8	7	4
CLAVADO EN UN BAR WEA LATINA	MANA	7	7	8	128
ME CAI DE LA NUBE BMG RECORDS	CORNELIO REYNA	8	6	9	78
HEROE INTERSCOPE	ENRIQUE IGLESIAS	9	9	6	4
MARIPOSA TRAICIONERA WARNER MEXICO S.A. DE C.V.	MANA	10	NEW	NEW	1
INDIE					
THE DEVIL WENT DOWN TO GEORGIA BLUE HAT	CHARLIE DANIELS BAND	1	1	4	57
FOLSOM PRISON BLUES SUN ENTERTAINMENT	JOHNNY CASH	2	2	5	140
BAD MOON RISING FANTASY	CREEDENCE CLEARWATER REVIVAL	3	3	6	78
HAVE YOU EVER SEEN THE RAIN? FANTASY	CREEDENCE CLEARWATER REVIVAL	4	4	2	83
OH, PRETTY WOMAN ORBISON RECORDS	ROY ORBISON	5	6	8	4
DOWN ON THE CORNER FANTASY	CREEDENCE CLEARWATER REVIVAL	6	5	10	85
SORROW EPITAPH RECORDS	BAD RELIGION	7	NEW	NEW	1
ROMEO X-L-RECORDINGS	BASEMENT JAXX	5	6	*	2
BORN ON THE BAYOU FANTASY	CREEDENCE CLEARWATER REVIVAL	5	2	11	80
GET ME OFF X-L-RECORDINGS	BASEMENT JAXX	10	12	*	2

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JUNE 21 2003 Billboard® HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	NUMBER 1 — **21 Questions** (6 Wks At No. 1) — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
2	2	17	**Get Busy** — SEAN PAUL (VP/ATLANTIC)
3	8	9	**Magic Stick** — LIL' KIM FEAT. 50 CENT (QUEEN BEE/ATLANTIC)
4	3	16	**I Know What You Want** — BUSTA RHYMES & MARIAH CAREY [illegible]
5	5	16	**Can't Let You Go** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
6	6	15	**Bring Me To Life** — EVANESCENCE FEAT. PAUL MCCOY [illegible]
7	8	5	**Crazy In Love** — BEYONCE FEAT. JAY-Z (MUSIC WORLD/COLUMBIA)
8	10	14	**Unwell** — MATCHBOX TWENTY (ATLANTIC)
9	11	9	**So Gone** — MONICA (J/RMG)
10	18	7	**Rock Wit U (Awww Baby)** — ASHANTI (MURDER INC/DEF JAM/IDJMG)
11	7	20	**Ignition** — R. KELLY (JIVE)
12	9	16	**Rock Your Body** — JUSTIN TIMBERLAKE (JIVE)
13	12	22	**No Letting Go** — WAYNE WONDER (GREENSLEEVES/VP/ATLANTIC)
14	13	31	**When I'm Gone** — 3 DOORS DOWN (REPUBLIC/UNIVERSAL/UMRG)
15	16	15	**Drift Away** — UNCLE KRACKER FEAT. DOBIE GRAY (LAVA)
16	18	9	**Miss Independent** — KELLY CLARKSON (RCA/RMG)
17	14	24	**In Da Club** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
18	17	[illegible]	**Snake** — R. KELLY FEAT. BIG TIGGER (JIVE)
19	19	14	**Put That Woman First** — JAHEIM (DIVINE MILL/WARNER BROS.)
20	24	10	**My Front Porch Looking In** — LONESTAR (BNA)
21	23	8	**Beer For My Horses** — TOBY KEITH WITH WILLIE NELSON (DREAMWORKS (NASHVILLE))
22	22	11	**Don't Wanna Try** — FRANKIE J (COLUMBIA)
23	20	31	**Fighter** — CHRISTINA AGUILERA (RCA/RMG)
24	26	8	**Never Scared** — BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
25	29	12	**If You're Not The One** — DANIEL BEDINGFIELD (ISLAND/IDJMG)
26	21	13	**Say Yes** — FLOETRY (SOLJAZ/DREAMWORKS)
22	39	4	**Never Leave You - Uh Ooh, Uh Oooh!** — LUMIDEE (UNIVERSAL/UMRG)
28	30	12	**Love You Out Loud** — RASCAL FLATTS (LYRIC STREET)
29	40	3	**Right Thurr** — CHINGY (DISTURBING THA PEACE/PRIORITY/CAPITOL)
30	78	27	**Picture** — KID ROCK (LAVA/ATLANTIC/UNIVERSAL SOUTH/[illegible])
31	27	25	**How You Gonna Act Like That** — TYRESE (J/RMG)
32	30	17	**Like A Stone** — AUDIOSLAVE (INTERSCOPE/EPIC)
33	38	9	**Stay Gone** — JIMMY WAYNE (DREAMWORKS (NASHVILLE))
34	35	11	**4 Ever** — LIL' MO FEAT. FABOLOUS (THE GOLD MIND/ELEKTRA/EEG)
35	66	2	**Into You** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
36	37	14	**I Believe** — DIAMOND RIO (ARISTA NASHVILLE)
37	36	21	**Clocks** — COLDPLAY (CAPITOL)
38	31	12	**Three Wooden Crosses** — RANDY TRAVIS (WORD-CURB/WARNER BROS. CHRISTIAN/WPR)
39	49	3	**Are You Happy Now?** — MICHELLE BRANCH (MAVERICK/WARNER BROS.)
40	25	20	**Beautiful** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
41	41	7	**Intuition** — JEWEL (ATLANTIC)
42	33	8	**I'm Glad** — JENNIFER LOPEZ (EPIC)
43	50	5	**Forever And For Always** — SHANIA TWAIN [illegible]
44	43	4	**P.I.M.P.** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
45	60	3	**Act A Fool** — LUDACRIS (DISTURBING THA PEACE/DEF JAM SOUTH/IDJMG)
46	42	10	**Pump It Up** — JOE BUDDEN (DEF JAM/IDJMG)
47	57	3	**Get Low** — LIL JON & THE EAST SIDE BOYZ (BME/TVT)
48	58	4	**Red Dirt Road** — BROOKS & DUNN (ARISTA NASHVILLE)
49	72	3	**In Those Jeans** — GINUWINE (EPIC)
50	—	1	**Like Glue** — SEAN PAUL (VP/ATLANTIC)
51	44	13	**Big Yellow Taxi** — COUNTING CROWS (GEFFEN/INTERSCOPE)
52	52	5	**Speed** — MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
53	70	2	**Where Is The Love?** — BLACK EYED PEAS (A&M/INTERSCOPE)
54	45	5	**Calling All Angels** — TRAIN (COLUMBIA)
55	—	1	**Like A Pimp** — DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
56	55	4	**Almost Home** — CRAIG MORGAN (BROKEN BOW)
57	54	12	**Headstrong** — TRAPT (WARNER BROS.)
58	47	12	**What Would You Do?** — THE ISLEY BROTHERS (DREAMWORKS)
59	37	17	**Sing For The Moment** — EMINEM (WEB/AFTERMATH/INTERSCOPE)
60	73	5	**The Love Song** — JEFF BATES (RCA [illegible])
61	53	30	**Miss You** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
62	51	15	**Somewhere I Belong** — LINKIN PARK (WARNER BROS.)
63	67	5	**The Remedy (I Won't Worry)** — JASON MRAZ (ELEKTRA/EEG)
64	71	2	**I Want You** — THALIA FEAT. FAT JOE [illegible]
65	54	7	**In Love Wit Chu** — DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
66	75	3	**Come Over** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
67	64	6	**Stuck** — STACIE ORRICO (FOREFRONT/VIRGIN)
68	74	2	**Celebrity** — BRAD PAISLEY [illegible]
69	59	6	**I Wish I Wasn't** — HEATHER HEADLEY (RCA/RMG)
70	65	15	**Have You Forgotten?** — DARRYL WORLEY (DREAMWORKS (NASHVILLE))
21	—	1	**Tell Me Something Bad About Tulsa** — GEORGE STRAIT (MCA NASHVILLE)
72	—	5	**Send The Pain Below** — CHEVELLE (EPIC)
73	46	13	**What A Beautiful Day** — CHRIS CAGLE (CAPITOL (NASHVILLE))
24	—	1	**Swing, Swing** — THE ALL-AMERICAN REJECTS (DOGHOUSE/DREAMWORKS)
75	62	17	**I Can** — NAS (ILL WILL/COLUMBIA)

● Records with the greatest impressions increase. © 2003, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supplied by Nielsen Broadcast Data Systems' Radio Track service. 954 stations in Top 40, Pop, R&B Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

JUNE 21 2003 Billboard® HOT 100 SINGLES SALES™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	NUMBER 1 — **God Bless The U.S.A.** (8 Wks At No. 1) — AMERICAN IDOL FINALISTS (RCA/RMG)
2	2	30	**Picture** — KID ROCK FEAT. ALLISON MOORER [illegible]
3	—	1	**Help Pour Out The Rain (Lacey's Song)** — BUDDY JEWELL (COLUMBIA (NASHVILLE))
4	3	5	**Intuition** — JEWEL (ATLANTIC)
5	4	6	**Miss You** — AALIYAH (BLACKGROUND/UNIVERSAL/UMRG)
6	5	6	**What The World Needs Now Is Love** — AMERICAN IDOL FINALISTS (RCA/RMG)
7	8	[illegible]	**Angel** — AMANDA PEREZ (UNIVERSAL/POWERHOUSE/[illegible])
8	8	7	**In Love Wit Chu** — DA BRAT FEAT. CHERISH (SO SO DEF/ARISTA)
9	7	6	**Don't Wanna Try** — FRANKIE J (COLUMBIA)
10	9	12	**American Life** — MADONNA (MAVERICK/WARNER BROS.)
11	11	11	**If You're Not The One** — DANIEL BEDINGFIELD (ISLAND/IDJMG)
12	17	10	**Breathe** — BLU CANTRELL FEAT. SEAN PAUL (REDZONE/ARISTA)
13	14	9	**Beware Of The Boys (Mundian To Bach Ke)** — PANJABI MC FEAT. JAY-Z (SEQUENCE)
14	18	7	**Stuck** — STACIE ORRICO (FOREFRONT/VIRGIN)
15	13	[illegible]	**Stay Gone** — JIMMY WAYNE (DREAMWORKS (NASHVILLE))
16	17	[illegible]	**What Was I Thinkin'** — DIERKS BENTLEY (CAPITOL [illegible])
17	14	18	**Through The Rain** — MARIAH CAREY (MONARC/ISLAND/IDJMG)
16	16	16	**Landslide** — DIXIE CHICKS (MONUMENT/EMN/COLUMBIA)
19	—	[illegible]	**This Is The Night** — CLAY AIKEN (RCA/RMG)
20	57	[illegible]	**Frontin'** — PHARRELL FEAT. JAY-Z (STAR TRAK/ARISTA)
21	65	2	**Snake** — R. KELLY (JIVE)
22	—	1	**Flying Without Wings/Superstar** — [illegible]
23	14	[illegible]	**Emotional Rollercoaster** — VIVIAN GREEN (COLUMBIA)
24	18	[illegible]	**Losing Grip** — AVRIL LAVIGNE (ARISTA)
25	29	[illegible]	**Pump It Up** — JOE BUDDEN (DEF JAM/IDJMG)
26	28	3	**Roll Wit M.V.P. (We Be Like! The La La Song)** — STAGGA LEE (M.V.P./ARTISTDIRECT)
27	74	2	**Try It On My Own** — WHITNEY HOUSTON (ARISTA)
28	27	13	**Speed** — MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
29	23	4	**Blowin' Me Up (Callin' Me)** — ZION [illegible]
30	20	5	**21 Questions** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
31	32	10	**Never Scared** — BONE CRUSHER (BREAK 'EM OFF/SO SO DEF/ARISTA)
32	46	4	**Never Leave You - Uh Ooh, Uh Oooh!** — LUMIDEE (UNIVERSAL/UMRG)
33	—	1	**Me & Giuliani Down By The Schoolyard** — !!! (CHK CHK CHK) (TOUCH AND GO)
34	37	14	**The Wreckoning** — BOOMKAT (DREAMWORKS)
35	21	12	**I'm With You** — AVRIL LAVIGNE (ARISTA)
36	70	4	**Rock Wit U (Awww Baby)** — ASHANTI (MURDER INC/DEF JAM/IDJMG)
37	33	27	**Dirrty** — CHRISTINA AGUILERA FEAT. REDMAN (RCA/RMG)
38	40	3	**Nothing At All** — SANTANA FEAT. MUSIQ (ARISTA)
39	48	10	**Starting With Me** — BRANDY MOSS-SCOTT (HEAVENLY [illegible])
40	44	10	**Stupid Girl** — COLD (FLIP/GEFFEN/INTERSCOPE)
41	41	9	**All Life Long** — MO THUGS (D3/MO [illegible])
42	45	10	**Guess What (Guess Again)** — SYLEENA JOHNSON FEAT. R. KELLY (JIVE)
43	50	7	**63/64** — ROEZ BOYZ (GREEN TEETH/BAYSIDE)
44	30	2	**Dirty Sticky Floors** — DAVE GAHAN (MUTE/REPRISE)
45	31	3	**Act A Fool** — LUDACRIS [illegible]
46	38	10	**If You Let Me** — LOU MOSLEY (JENSTAR)
47	43	4	**Untitled #1** — [illegible]
48	42	5	**Can't Let You Go** — FABOLOUS (DESERT STORM/ELEKTRA/EEG)
49	56	[illegible]	**Rich Man** — RUSSELL FEAT. R. KELLY (PYRAMID/ORPHEUM)
50	—	1	**Head On Collision** — NEW FOUND GLORY (DRIVE-THRU/MCA)
51	34	8	**I Need You Now (Live)** — SMOKIE NORFUL (EMI GOSPEL)
52	—	1	**Jimmy Mathis** — BUBBA SPARXXX (BEAT CLUB/INTERSCOPE)
53	25	5	**Respect My Pimpin'** — GRAFIC INTERNATIONAL (GRAFT)
54	22	3	**I Want My Island Girl** — DARRELL LARRADO (ALOHA)
55	53	7	**Stop** — JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
56	—	1	**Right Thurr** — CHINGY [illegible]
57	39	19	**In Da Club** — 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
58	67	17	**Come Close (Closer)** — COMMON (MCA)
59	35	18	**No Means No** — NEE NEE GWYNN (BASE HIT)
60	58	17	**Cry Me A River** — JUSTIN TIMBERLAKE (JIVE)
61	54	15	**Blowin' Me Up (With Her Love)** — JC CHASEZ (FOX/JIVE)
62	55	6	**All Around The World (Punk Debutante)** — [illegible]
63	—	3	**Like A Pimp** — DAVID BANNER FEAT. LIL' FLIP (SRC/UNIVERSAL/UMRG)
64	49	13	**Family Portrait** — PINK (ARISTA)
65	—	1	**Who Invited You** — THE DONNAS (ATLANTIC)
66	67	3	**Candi Bar** — KEITH MURRAY [illegible]
67	—	1	**Dirty** — AUDIO ADRENALINE (FOREFRONT)
68	66	15	**Yall Don't Know** — JOLLY GREEN [illegible]
69	63	6	**Flipside** — FREEWAY FEAT. PEEDI CRAKK (ROC-A-FELLA/DEF JAM/IDJMG)
70	66	2	**Be About Yours** — JAY EL [illegible]
71	52	3	**Somnambulist** — BT (NETTWERK)
72	—	12	**Your Pops Don't Like Me (I Really Don't Like This Dude)** — NICK CANNON (JIVE)
73	51	35	**Soldier's Heart** — R. KELLY (JIVE)
74	62	17	**Beautiful** — SNOOP DOGG (DOGGYSTYLE/PRIORITY/CAPITOL)
75	—	1	**Sick Of Being Lonely** — FIELD MOB (MCA)

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Billboard HOT 100

JUNE 21 2003

Nielsen Broadcast Data Systems. The most popular singles and tracks, according to radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled by Nielsen SoundScan, and playlists from select non-monitored radio stations. Nielsen SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TITLE / PRODUCER (SONGWRITER)	Artist / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
			NUMBER 1 — 4 Weeks At Number 1		
1	1	1	**21 QUESTIONS** ○ MIDI MAFIA (C.JACKSON,K.RISTO,J.CAMERON,V.CAMERON)	**50 Cent Featuring Nate Dogg** SHADY/AFTERMATH 000739* /INTERSCOPE	1
2	2	2	**GET BUSY** ○ S.MARSDEN (S.HENRIQUES,S.MARSDEN)	**Sean Paul** VP/ATLANTIC 88020*	1
3	5	8	**MAGIC STICK** PHANTOM OF THE BEATS,SHA MONEY (K.JONES,C.JACKSON,C.EVANS,M.CLERVOIX,R.RAYON,R.HAWKINS)	**Lil' Kim Featuring 50 Cent** QUEEN BEE ALBUM CUT/ATLANTIC	3
4	3	3	**I KNOW WHAT YOU WANT** ○ [illegible]	**Busta Rhymes & Mariah Carey Featuring The Flipmode Squad** J 21258*/RMG	3
5	4	4	**CAN'T LET YOU GO** ○ JUST BLAZE (J.JACKSON,J.SMITH,C.STONE,D.BRASCO)	**Fabolous Featuring Mike Shorey & Lil' Mo** DESERT STORM/ELEKTRA 67373*/EEG	4
6	6	5	**BRING ME TO LIFE** [illegible]	**Evanescence Featuring Paul McCoy** WIND-UP SOUNDTRACK & ALBUM CUT	5
7	8	13	**CRAZY IN LOVE** [illegible] (B.KNOWLES,R.HARRISON,S.CARTER,E.RECORD)	**Beyonce Featuring Jay-Z** MUSIC WORLD PROMO [illegible]	7
8	10	12	**UNWELL** [illegible]	**matchbox twenty** ATLANTIC ALBUM CUT	8
9	7	6	**IGNITION** ○ [illegible]	**R. Kelly** JIVE 40085	2
			GREATEST GAINER/AIRPLAY		
10	15	17	**ROCK WIT U (AWWW BABY)** ○ [illegible]	**Ashanti** MURDER INC./DEF JAM [illegible]	10
11	14	15	**SO GONE** ○ [illegible] (M.ELLIOTT,K.CUNNINGHAM,J.RYE,Z.AHMONUEL)	**Monica** [illegible]	11
12	9	7	**ROCK YOUR BODY** THE NEPTUNES ([illegible] P.L.WILLIAMS)	**Justin Timberlake** JIVE ALBUM CUT	5
13	12	10	**WHEN I'M GONE** R.PARASHAR ([illegible] T.HARRELL,HENDERSON)	**3 Doors Down** REPUBLIC/UNIVERSAL ALBUM CUT/UMRG	4
14	11	11	**NO LETTING GO** ○ [illegible]	**Wayne Wonder** GREENSLEEVES/VP/ATLANTIC 88027*	11
15	17	18	**DRIFT AWAY** M.BRADFORD (UNCLE KRACKER,M.WILLIAMS)	**Uncle Kracker Featuring Dobie Gray** LAVA ALBUM CUT	15
16	16	16	**SNAKE** ○ R.KELLY (R.KELLY)	**R. Kelly Featuring Big Tigger** JIVE 40108*	16
17	19	22	**MISS INDEPENDENT** R.LAWRENCE,R.LAWRENCE (C.AGUILERA,K.CLARKSON,M.MORRIS)	**Kelly Clarkson** RCA ALBUM CUT/RMG	17
18	13	9	**IN DA CLUB** ○ DR. DRE,M.ELIZONDO (C.JACKSON,A.YOUNG,M.ELIZONDO)	**50 Cent** SHADY/AFTERMATH 497856*/INTERSCOPE	1
19	21	24	**DON'T WANNA TRY** ○ [illegible]	**Frankie J** COLUMBIA 79872	19
20	22	23	**PUT THAT WOMAN FIRST** [illegible]	**Jaheim** DIVINE MILL ALBUM CUT/WARNER BROS.	20
21	18	14	**PICTURE** ● KID ROCK [illegible]	**Kid Rock Featuring Sheryl Crow Or Allison Moorer** LAVA ALBUM CUT/ATLANTIC/MCA NASHVILLE/UMG	4
22	23	21	**IF YOU'RE NOT THE ONE** ○ [illegible]	**Daniel Bedingfield** ISLAND [illegible]	15
23	26	28	**MY FRONT PORCH LOOKING IN** [illegible]	**Lonestar** BNA ALBUM CUT	23
24	20	20	**FIGHTER** [illegible] (C.AGUILERA,S.STORCH)	**Christina Aguilera** RCA ALBUM CUT/RMG	20
25	25	27	**BEER FOR MY HORSES** [illegible]	**Toby Keith Duet With Willie Nelson** DREAMWORKS (NASHVILLE) ALBUM CUT	25
26	28	33	**NEVER SCARED** ○ A.JOHNSON [illegible]	**Bone Crusher Featuring Killer Mike & T.I.** BREAK 'EM OFF/SO SO DEF [illegible]/ARISTA	26
27	30	30	**INTUITION** ○ L.MENDEZ ([illegible] J.KILCHER,L.MENDEZ)	**Jewel** ATLANTIC 88108	27
28	24	25	**SAY YES** A.HARRIS,M.AMBROSIUS (N.STEWART,A.HARRIS)	**Floetry** SOLJAZ ALBUM CUT/DREAMWORKS	24
29	41	54	**NEVER LEAVE YOU - UH OOH, UH OOOH!** ○ [illegible]	**Lumidee** UNIVERSAL [illegible]/UMRG	29
30	31	35	**LOVE YOU OUT LOUD** M.BRIGHT,M.WILLIAMS,RASCAL FLATTS (B.JAMES,L.WILSON)	**Rascal Flatts** LYRIC STREET ALBUM CUT	30
31	45	74	**RIGHT THURR** ○ TRAK STARZ (S.DAUGHERTY,A.LEE,H.BAILEY)	**Chingy** DISTURBING THA PEACE/PRIORITY 77980*/CAPITOL	31
32	39	43	**STAY GONE** ○ C.LINDSEY,J.STEELE (J.WAYNE,B.KIRSCH)	**Jimmy Wayne** DREAMWORKS (NASHVILLE) 000345	32
33	29	26	**HOW YOU GONNA ACT LIKE THAT** THE UNDERDOGS (T.GIBSON,H.MASON,JR.,D.THOMAS,E.DAWKINS)	**Tyrese** J ALBUM CUT/RMG	7
34	33	37	**CLOCKS** [illegible] (G.BERRYMAN,J.BUCKLAND,W.CHAMPION,C.MARTIN)	**Coldplay** CAPITOL ALBUM CUT	29
35	36	38	**LIKE A STONE** R.RUBIN (C.CORNELL,T.COMMERFORD,B.WILK,T.MORELLO)	**Audioslave** INTERSCOPE ALBUM CUT	31
36	32	32	**I'M GLAD** [illegible] (J.LOPEZ,T.OLIVER,C.ROONEY,M.R.D.J.WEAVER, JR.)	**Jennifer Lopez** EPIC ALBUM CUT	32
37	37	40	**4 EVER** ○ B.M.COX (L.LOVE,B.M.COX,E.LOVE,C.STONE,J.JACKSON)	**Lil' Mo Featuring Fabolous** THE GOLD MIND/ELEKTRA [illegible]/EEG	37
38	48	70	**ARE YOU HAPPY NOW?** ○ J.SHANKS (M.BRANCH,J.SHANKS)	**Michelle Branch** MAVERICK PAID DOWNLOAD TRACK/WARNER BROS.	38
39	27	19	**BEAUTIFUL** ○ THE NEPTUNES (C.BROADUS,P.L.WILLIAMS,C.HUGO)	**Snoop Dogg Featuring Pharrell & Uncle Charlie Wilson** [illegible]	6
40	67	—	**INTO YOU** DJ [illegible] (J.JACKSON,E.SHAW,K.IRILL)	**Fabolous Featuring Tamia Or Ashanti** DESERT STORM/ELEKTRA PROMO SINGLE OR ALBUM CUT/EEG	40
41	35	34	**I BELIEVE** [illegible] (S.EWING,D.KEES)	**Diamond Rio** ARISTA NASHVILLE ALBUM CUT	31
42	34	31	**THREE WOODEN CROSSES** K.LEHNING ([illegible] WILLIAMS)	**Randy Travis** WORD-CURB/WARNER BROS. CHRISTIAN ALBUM CUT/WRN	31
43	43	46	**PUMP IT UP** ○ JUST BLAZE (J.BUDDEN,J.SMITH,J.DAVIS,B.HIGGINS,J.JACKSON,A.S.MUHAMMED,JONES,T.SMITH)	**Joe Budden** DEF JAM [illegible]/IDJMG	43
44	57	72	**ACT A FOOL** ○ K.MCMASTERS ([illegible] K.MCMASTERS)	**Ludacris** DISTURBING THA PEACE/DEF JAM SOUTH 000530* /IDJMG	44
45	56	61	**FOREVER AND FOR ALWAYS** R.J.LANGE (S.TWAIN,R.J.LANGE)	**Shania Twain** MERCURY/UMG ALBUM CUT	45
46	46	52	**BIG YELLOW TAXI** R.FAIR (J.MITCHELL)	**Counting Crows Featuring Vanessa Carlton** GEFFEN ALBUM CUT OR PROMO SINGLE/INTERSCOPE	46
47	47	65	**CALLING ALL ANGELS** B.O'BRIEN (P.MONAHAN,S.UNDERWOOD)	**Train** COLUMBIA ALBUM CUT	47
48	51	60	**P.I.M.P.** [illegible]	**50 Cent** SHADY/AFTERMATH ALBUM CUT/INTERSCOPE	48
49	60	71	**GET LOW** ○ LIL JON [illegible]	**Lil Jon & The East Side Boyz Featuring Ying Yang Twins** [illegible]	49
50	40	39	**MISS YOU** ○ [illegible]	**Aaliyah** BLACKGROUND/UNIVERSAL [illegible]/UMRG	3
51	61	64	**RED DIRT ROAD** [illegible] (K.BROOKS,R.DUNN)	**Brooks & Dunn** ARISTA NASHVILLE ALBUM CUT	51
52	52	56	**STUCK** ○ [illegible] (S.ORRICO,K.KADISH)	**Stacie Orrico** FOREFRONT [illegible]/VIRGIN	52
53	72	—	**IN THOSE JEANS** [illegible] (E.LUMPKIN,H.HESTER)	**Ginuwine** EPIC ALBUM CUT	53
54	69	—	**WHERE IS THE LOVE?** ○ [illegible]	**Black Eyed Peas** A&M [illegible]/INTERSCOPE	54
55	55	58	**SPEED** ○ B.CHANCEY (J.STEELE,C.WALLIN)	**Montgomery Gentry** COLUMBIA (NASHVILLE) 79864	55
56	76	89	**LIKE GLUE** ○ T.KELLY (S.HENRIQUES,T.KELLY)	**Sean Paul** VP/ATLANTIC 88149	56
57	44	44	**IN LOVE WIT CHU** ○ (T.HUTTON,S.HARRIS,T.HUTTON)	**Da Brat Featuring Cherish** SO SO DEF 52006/ARISTA	44
58	81	81	**LIKE A PIMP** ○ [illegible] BUTLER)	**David Banner Featuring Lil' Flip** [illegible]/UMRG	58
59	59	66	**ALMOST HOME** [illegible] (C.MORGAN,K.K.PHILLIPS)	**Craig Morgan** BROKEN BOW ALBUM CUT	59
60	38	29	**SING FOR THE MOMENT** [illegible] (S.TYLER,J.PERRY,S.RESTO,S.KING)	**Eminem** WEB/AFTERMATH ALBUM CUT/INTERSCOPE	14
61	58	59	**HEADSTRONG** [illegible] (P.CHARELL,S.ORMANDY)	**Trapt** WARNER BROS. ALBUM CUT	52
62	49	49	**WHAT WOULD YOU DO?** R.KELLY (R.KELLY)	**The Isley Brothers Featuring Ronald Isley** DREAMWORKS ALBUM CUT	49
63	63	63	**THE REMEDY (I WON'T WORRY)** [illegible]	**Jason Mraz** ELEKTRA ALBUM CUT/EEG	63
64	73	69	**THE LOVE SONG** [illegible] (K.BEARD,C.BEATHARD)	**Jeff Bates** RCA (NASHVILLE) ALBUM CUT	64
65	54	53	**SOMEWHERE I BELONG** [illegible]	**Linkin Park** WARNER BROS. ALBUM CUT	32
66	71	—	**I WANT YOU** [illegible] (C.RODNEY,G.BRUNO,J.CARTAGENA,B.RUSSELL)	**Thalia Featuring Fat Joe** EMI LATIN ALBUM CUT/VIRGIN	66
67	75	—	**COME OVER** [illegible]	**Aaliyah** BLACKGROUND/UNIVERSAL ALBUM CUT/UMRG	67
68	74	—	**CELEBRITY** F.ROGERS (B.PAISLEY)	**Brad Paisley** ARISTA NASHVILLE ALBUM CUT	68
69	62	62	**I WISH I WASN'T** [illegible] (J.WRIGHT)	**Heather Headley** RCA ALBUM CUT/RMG	62
70	66	47	**HAVE YOU FORGOTTEN?** F.ROGERS,J.STROUD (D.WORLEY,W.VARBLE)	**Darryl Worley** DREAMWORKS (NASHVILLE) ALBUM CUT	22
			HOT SHOT DEBUT		
71	—	—	**SWING, SWING** [illegible]	**The All-American Rejects** [illegible]	71
72	—	—	**TELL ME SOMETHING BAD ABOUT TULSA** [illegible]	**George Strait** MCA NASHVILLE ALBUM CUT	72
73	79	79	**SEND THE PAIN BELOW** G.GGARTH [illegible]	**Chevelle** EPIC ALBUM CUT	72
74	53	41	**WHAT A BEAUTIFUL DAY** [illegible]	**Chris Cagle** CAPITOL (NASHVILLE) ALBUM CUT	41
75	64	48	**I CAN** [illegible] (N.JONES,S.GIBBS,R.HAMMOND)	**Nas** [illegible] ALBUM CUT/COLUMBIA	12
			GREATEST GAINER/SALES		
76	89	—	**FRONTIN'** ○ THE NEPTUNES (P.L.WILLIAMS,S.CARTER)	**Pharrell Featuring Jay-Z** [illegible]/ARISTA	76
77	77	77	**I LOVE YOU** ○ [illegible] (M.ANDREWS,R.WALLER,D.MOREHEAD)	**Dru Hill** DEF SOUL [illegible]/IDJMG	77
78	68	51	**HELL YEAH** ○ R.KELLY (R.KELLY,BABY)	**Ginuwine Featuring Baby** EPIC 79810*	17
79	82	68	**BIG STAR** [illegible] (S.SMITH)	**Kenny Chesney** BNA ALBUM CUT	28
80	65	42	**RAINING ON SUNDAY** [illegible]	**Keith Urban** CAPITOL (NASHVILLE) ALBUM CUT	38
81	87	83	**TIMES LIKE THESE** N.RASKULINECZ,FOO FIGHTERS (FOO FIGHTERS)	**Foo Fighters** ROSWELL/RCA ALBUM CUT/RMG	65
82	70	57	**THE JUMP OFF** ○ TIMBALAND (K.JONES,T.MOSLEY,J.KELLY,R.ROGERS)	**Lil' Kim Featuring Mr. Cheeks** QUEEN BEE [illegible]/ATLANTIC	17
83	80	67	**SHE'S MY KIND OF RAIN** B.GALLIMORE,T.MCGRAW ([illegible] J.JAMES,R.LERNER)	**Tim McGraw** CURB ALBUM CUT	27
84	86	86	**SEVEN NATION ARMY** J.WHITE (J.WHITE)	**The White Stripes** THIRD MAN ALBUM CUT/V2	76
85	85	85	**BREATHE** ○ [illegible]	**Blu Cantrell Featuring Sean Paul** REDZONE 50064/ARISTA	85
86	—	—	**HELP POUR OUT THE RAIN (LACEY'S SONG)** ○ C.BLACK (B.JEWELL)	**Buddy Jewell** COLUMBIA (NASHVILLE) 79885	86
87	84	78	**PRICE TO PLAY** J.ABRAHAM (STAIND)	**Staind** FLIP/ELEKTRA ALBUM CUT/EEG	66
88	94	94	**STUPID GIRL** ○ H.BENSON [illegible]	**Cold** FLIP/GEFFEN 000240/INTERSCOPE	88
89	78	55	**BEWARE OF THE BOYS (MUNDIAN TO BACH KE)** ○ [illegible]	**Panjabi MC Featuring Jay-Z** [illegible]	33
90	—	—	**WHAT WAS I THINKIN'** ○ B.BEAVERS [illegible]	**Dierks Bentley** CAPITOL (NASHVILLE) [illegible]	90
91	83	73	**THAT'D BE ALRIGHT** [illegible] (T.SILLERS)	**Alan Jackson** ARISTA NASHVILLE ALBUM CUT	29
92	92	87	**STILL BALLIN** FRANK [illegible] (T.SHAKUR,J.JACKSON,F.PIMENTEL,M.YOUNG)	**2Pac Featuring Trick Daddy** AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	69
93	91	80	**TAL VEZ** [illegible]	**Ricky Martin** SONY DISCOS ALBUM CUT	74
94	88	88	**HOW YOU WANT THAT** ○ [illegible] (L.HAWKINS,J.GRAHAM,S.COMBS,J.KNIGHT,K.ROGERS)	**Loon Featuring Kelis** BAD BOY [illegible]/UMRG	88
95	93	82	**CONCRETE ANGEL** [illegible]	**Martina McBride** RCA NASHVILLE ALBUM CUT	47
96	90	90	**EMOTIONAL ROLLERCOASTER** ○ [illegible]	**Vivian Green** COLUMBIA 79858	39
97	95	76	**EXCUSE ME MISS** ○ THE NEPTUNES (S.CARTER,P.L.WILLIAMS,C.HUGO)	**Jay-Z** ROC-A-FELLA/DEF JAM [illegible]/IDJMG	8
98	96	96	**CAN'T STOP** R.RUBIN (A.KIEDIS,FLEA,J.FRUSCIANTE,C.SMITH)	**Red Hot Chili Peppers** WARNER BROS. ALBUM CUT	57
99	—	—	**TRY IT ON MY OWN** ○ [illegible]	**Whitney Houston** ARISTA [illegible]	84
100	98	95	**FLIPSIDE** ○ JUST BLAZE (L.PRIDGEN,J.SMITH,P.ZAYAS)	**Freeway Featuring Peedi Crakk** ROC-A-FELLA/DEF JAM [illegible]	95

Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ○ Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units or 25,000 units for DVD single (Gold). ▲ RIAA certification for net shipment of 1 million units or 50,000 units for DVD single (Platinum) with additional million indicated by a number following the symbol. ○ Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. CD Single available. DVD Single available. CD Maxi-Single available. Cassette Single available. Vinyl Maxi-Single available. Vinyl Single available. Cassette Maxi-Single available. Catalog number is for CD. * Indicates CD unavailable, in which case, catalog number is for M, D, S, T or X respectively, based on availability.

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A Bite Of The Apple

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independently distributed labels and free-standing, major-distributed imprints.

Attendees estimate that representatives of between 80 and 100 labels were among 200 people who filled an auditorium at Apple's Cupertino, Calif., headquarters June 5 for a presentation on iTunes (see story, this page).

Thus far, iTunes has only featured content from the major labels. But that may change quickly.

IGNITING AN INDIE BOOM

With Apple reporting download sales of roughly a half-million tracks per week, excitement for iTunes is high in the indie sector.

"When they roll this out on PC, they're going to have all this independent product," says a representative of one prominent indie label, who declines to be identified. "It's also going to be the holiday season . . . It's going to be an explosion. We want to be a part of that."

Los Angeles-based Lakeshore Records and Delvian Records in San Francisco, among others, have already pledged to supply content to Apple.

Sources present at the meeting say the terms offered to the indies were identical to those granted to major-label participants: a 65%-35% split of proceeds from the 99-cent downloads, favoring the labels, with payments every month.

A host of other services are expected to court indies and majors in similar fashion in the near future.

Microsoft is already showcasing a demo of its service to the labels, according to a recent published report in the *Los Angeles Times*. Microsoft declined to comment.

AOL is readying a digital singles program with integrated shopping functionality that is expected to bow in six to nine months.

Mtv.com and vh1.com, which are currently without a digital distribution partner, also expect to relaunch a commercial digital-music initiative this year.

Amazon, which sources say is looking into launching an à la carte store, has long maintained an interest in the download business.

Talk in the press of Amazon entering the digital music fray has been on the rise since the bow of the iTunes service.

To date, the e-commerce giant has held back on a download store, citing concerns about the quality of the user experience with existing digital rights management rules.

Amazon declined to comment.

SALES RECORD

The rise in the development of pay-per-download services comes as sales of digital downloads through iTunes are stabilizing.

An attendee of Apple's recent presentation for potential indie label content partners says Apple reports that iTunes is now selling about 500,000 songs per week.

In its first week, iTunes claimed it had sold more than 1 million downloads.

Apple also says it has sold more than 3.5 million songs through iTunes since the service launched in April.

In other chatter from the meeting, attendees say Apple reports that 45% of all songs have been bought as an album—which has helped the service sell more than 75% of the songs in its catalog at least once.

Apple also told attendees that 90% of sales through iTunes are one-click downloads, meaning consumers are storing their credit-card information on the service so they do not have to re-enter it with every purchase.

Companies targeting the PC market view the early performance of iTunes—which is only available to a limited segment of Apple computer users—as a potential sign of much larger demand there.

Indies Say They Like The Sound Of iTunes

Apple's iTunes Music Store is receiving high marks from independently distributed labels and free-standing, major-distributed imprints that have been briefed on the service.

Apple is looking to add music from indie labels to iTunes. It currently only has wholesaler agreements with the majors.

Apple chief executive Steve Jobs, the key figure in selling the iTunes concept to the majors, is taking a similar approach in the pitch to the independent community.

Jobs; senior director, office of the CEO James Higa; and other top company execs hosted a 2½-hour presentation June 5 outlining iTunes for an estimated 80-plus labels, according to meeting attendees.

SIVERS

Other guests included reps from technology firms and such industry organizations as the Americana Music Assn. and the Future of Music Coalition.

The independent sector is no stranger to digital distribution. Independent label content is distributed through services such as Liquid Audio, Emusic, and listen.com.

But Apple is not offering any upfront money for participation in its service—a motivator for indie label participation in other digital distribution offerings.

All the attendees polled by *Billboard* expressed enthusiasm for the iTunes system.

Indie-label observers who attended the demonstration praise the iTunes system for its one-click ease of use, its egalitarian treatment of content (no payment for positioning or banner advertising is allowed), its attempt to supply a comprehensive offering, its emphasis on exclusive tracks, and the freedom of use it affords consumers.

Brian McNellis, VP/GM of Los Angeles-based Lakeshore Records, says, "I went up there lukewarm" about iTunes. But, he adds, "I drove back from there, and it's a six-hour drive, and all the way back I felt like the top of my head had been unscrewed."

McNellis says Lakeshore has already signed its Apple contract to supply music to iTunes.

"This thing, it's more addictive than crack, and it's easier to use," McNellis says. "I can see people who haven't bought music in two years spending 200 bucks a month on music . . . When iTunes drops on Windows, it's all over."

Derek Sivers, whose online store, CD Baby, sells self-released albums by 38,000 artists, says the iTunes store "was only mildly impressive until I bought a couple of tracks. That's when you realize the magic of the one-click . . . It's amazing. It's so easy."

Sivers continues, "To me, the singularly most important thing was, 'We won't ever sell our space on iTunes.' Jobs said, 'Will we ever whore ourselves out? No.' "

Benjamin van der Wel, president of Delvian Records in San Francisco, will also supply content to Apple.

"We've been waiting for a couple of years for someone to come up with a system like this that really works," van der Wel says. "This is going to sell a tremendous amount of music."

Stephen Levy, president of Moonshine Music in L.A., says the iTunes store is "so far ahead of the game—even stuff that Kazaa promises to be, they deliver it."

While some majors are billing iTunes as an "experiment" because of minimal restrictions on consumers' ability to copy tracks they buy through the service, the indie labels are not voicing the same reservations.

Levy expresses no concern about the liberal use that iTunes allows: "I see it as being just another format. You can play pretty fast and loose with a CD right now. The premise they're operating on is that 90% of the people out there are honest . . . They're essentially treating the audience like they're adults."

Nancy Quinn, senior director of artist development at BMG-distributed Dualtone Records in Nashville, says, "We're very much looking forward to becoming a part of iTunes . . . [It's] legal, subscription-free, easy to use, everybody gets paid. There's finally a viable option for digital music consumers."

CHRIS MORRIS and BRIAN GARRITY

MCA Braces For Merger With Geffen

Continued from page 3

merger, and the long-expected naming of Schur as the new operation's head, have not been made but are expected soon. The MCA brand will disappear under the new structure, sources say, although MCA Nashville will retain its name and remain a separate entity under Luke Lewis.

A picture of the new company is emerging. The new Geffen, which remains part of the Interscope Geffen A&M (IGA) family, will be a standalone label with its own A&R, marketing, and promotion staffs. It will share some services with the other IGA labels and will still fall under the purview of IGA chairman Jimmy Iovine.

MCA came under Iovine's umbrella in mid-January after Boberg's departure. Boberg had reported to Universal Music Group (UMG) chairman Doug Morris, and UMG president/COO Zach Horowitz.

A number of executives are poised to join the entity, according to sources. Fred Croshal, former GM of Maverick Records, is expected to come aboard in a high-level marketing capacity.

Also headed to the label are Garnett March, former urban promotion executive at DreamWorks, who will head the R&B promo department, and former Interscope urban promo exec Chauncey Bell, who will be East Coast regional.

Among the top-level MCA staffers who are staying with the new company and possibly may take on increased roles are senior VP of sales and marketing Jayne Simon, senior VP of business and legal affairs Jeffrey Harleston, and senior VP of publicity Lillian Matulic.

Some artist managers say they have expectations for the new entity that weren't met by MCA.

Roots manager Richard Nichols stresses that the Roots rely much more on touring than record sales but adds that he hopes his act gets more attention than it did under the previous regime.

"They spent a lot of money on a lot of different projects, and it wasn't effective," Nichols says. "Some bands were underfinanced, and that's where the Roots fell. The Roots want to sell records, and, hopefully, we'll get the tools from them to do it."

Live manager Kurfirst has similar expectations, saying he hopes the new company "learns to become artist-friendly . . . I didn't think MCA cared very much."

One source says the transition period from Boberg's departure until now has been rocky. "Once Jay was gone, there was a certain amount of people who were fearful, and that kind of fear is paralyzing. For this to finally be happening is a big relief."

However, both Nugent and Wayne Isaak, manager of new MCA band Fiction Plane, have nothing but praise for the label.

"Even though a lot of staffers were waiting for the next shoe to fall at MCA, I found them extremely helpful," Isaak says. "We got a chance to tour and play shows, meet radio and retail; the publicity effort was strong. I'm sorry for the people who are leaving, but Jordan Schur has a tremendous track record as a guy who can break rock artists, and that's what Fiction Plane needs."

Schur inherits a struggling label, though it has a number of commercial strengths. The roster includes R&B powerhouse Mary J. Blige and pop/ punk rockers Blink-182, but the only current MCA act in the top half of The Billboard 200 is Live, whose Radioactive/MCA album, *Birds of Pray*, is No. 88 this issue. The Roots' *Phrenology* is No. 120, and new Drive-Thru/MCA act Finch stands at No. 134 with *What It Is to Burn*.

MCA's current album market share, according to Nielsen SoundScan, is 1.87% for 2003 year-to-date. Its overall market share, including catalog, is 2.21%.

Among the departing staffers are senior VP of promotion Craig Lambert, who had run MCA since Boberg's departure; CFO Paul Satenstein; VP of sales Mike Regan; and VP of marketing Jeremy Hammond.

One of the hardest-hit divisions was MCA's A&R department; the only remaining staffers are A&R execs Joel Mark and Charlie Adams. The high-profile departures include senior VP of A&R Gary Ashley and VPs Tom Sarig, Marc Nathan, and Hans Haedalt.

IGA representatives declined to comment on the changes but issued a statement June 9. It stated, "We have begun a restructuring process at MCA Records. Further details about the structure and staffing of the label will be announced shortly. We are grateful for the contributions made by the employees affected by these changes."

Glastonbury Evades Extinction

Continued from page 12

"When we've done that, we'll know we're good for the next year as well, and I have no reason to think that we won't. We can't become complacent. Just because there's demand, it doesn't mean to say we can lessen the offering a little bit."

This year's lineup, with such headlining acts as R.E.M., Radiohead, Moby, and Fatboy Slim, helped move all 112,000 tickets within 18 hours.

"To be invited back to play at Glastonbury is a nod in the direction of one's credibility and sense of honor," says singer/songwriter Steve Harley, who enjoyed a string of U.K. hits on EMI in the mid-'70s fronting glam-rock act Cockney Rebel.

This year is Harley's second appearance on the bill. He tells *Billboard* he feels "privileged because I'm not in the charts, and this is my 30th year in the business."

Harley describes the event, at which he first performed during the notoriously muddy Glastonbury 1997, as "basically like having Woodstock once every year."

Glastonbury's ability to regularly pull some of the biggest acts on the planet underpins its perception as a beacon on the international festival calendar. But activities running parallel to the event had, according to some locals, burned too brightly in the past few years.

Late last year, a particularly vocal sector of residents of Somerset in the west of England made it quite clear that they no longer wished their area to host the event. Those issues arose from the presence of "about 200-300 ticket touts and general scallywags" in the districts surrounding Glastonbury, Benn explains.

BENN

On Dec. 12, the Regulatory Board of Mendip District Council refused an entertainment license for the 2003 Glastonbury Festival after its Council Chamber heard a catalog of concerns relating to the event's impact on the site at Worthy Farm, Pilton, and its surrounding areas.

"We came up against some diehard antis," Glastonbury founder and organizer Michael Eavis says. That obstacle, though hurdled, did come as a surprise to those involved with Glastonbury.

"It was a bit of a curve ball," Benn says. "Some of the issues outside of the festival could certainly have been better. The villagers of Pilton were subject to an awful lot of unpleasantness last year."

This year, focus is on "either trying to dissuade [that crowd] from coming and participating, and if not, then making sure we are monitoring their movements and that we're ensuring that overall, what they do doesn't impact and make the village fearful of them," Benn says.

A robust security force is to be deployed in the surrounding areas to deal with those problem crowds.

Looking ahead, organizers are discussing the task of boosting the numbers. Benn says it will be hard, but he wants to grow attendance incrementally.

The move comes after Eavis' organization agreed to a controversial marriage in early 2002 with Vince Power's acquisitive Mean Fiddler Music Group, the latter agreeing to deliver operational management in exchange for a 20% stake in Glastonbury.

Some Glastonbury traditionalists disliked Eavis' new alliance. "Last year was difficult," Benn explains. "Not between Michael and myself, but there was a lot of suspicion that I would want to change the festival dramatically, so there was nervousness about that. I don't want to change the festival; I just want to make it well-run."

The partnership followed Eavis' decision in 2001 to provide a multi-million dollar perimeter fence to thwart would-be gatecrashers.

Part of the Glastonbury Festival tradition is to support such causes as Oxfam, Greenpeace, and Wateraid. Last year's event raised $1.65 million.

HARLEY

Studies Urge Targeting Adults

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consumers age, they are less influenced by radio and more likely to find new music while browsing in stores. Additionally, only 4% of music buyers older than 36 said their purchases are influenced by advertising.

"It makes sense for record labels and retailers to revisit marketing and advertising plans, to reach the eyes and ears of older consumers," Crupnick says.

Projections of music sales for the next five years, however, suggest older consumers will increasingly find a limited selection, according to another study by PricewaterhouseCoopers (PwC).

For one, music distribution is shifting to the Internet, where older consumers are less likely to go for music, according to Stefanie Kane, a partner in PwC's entertainment and media group.

PwC released on June 11 *Entertainment and Media Outlook: 2003-2007*, its annual five-year forecast of trends in the business of music, movies, and other media.

PwC projects that the U.S. digital music market will grow to $1.7 billion in 2007 from a projected $44 million in 2003.

Further exacerbating this situation is the increasing dominance of traditional music sales by mass merchants, who reserve less room for the non-hit records generally favored by older consumers.

PwC cites RIAA figures showing mass merchants with close to 45% of U.S. music sales in 2002, compared with record stores' 40%.

Mass merchants "prevent unknown or developing artists from getting much-needed exposure," PwC notes in the outlook. "Over time, the result will be a growing reliance on established stars but less fresh music, as well as a weaker back catalog."

Overall, PwC sees U.S. music sales—which include albums, singles, music videos, and digitally distributed music—declining at a 0.3% compound annual rate during the next five years, from $12.63 billion in 2002 to a projected $12.45 billion in 2007.

Sales of physical albums will drop at a compound annual rate of 3.5% during the next five years to $10.29 billion in 2007. Meanwhile, sales of digitally distributed music will rise at a projected compound annual rate of 165.2%.

PwC pins the decline in the overall market on CD burning and file sharing, as well as the rapid growth in recent years of the videogame and DVD markets.

The professional-services firm also warns that the increasing share of music sales held by mass merchants "will impinge on the availability of catalog product and make it more difficult for new artists to be developed, in the process further limiting the market potential for recorded music."

Bowie's Back After A Long Hiatus

Continued from page 3

Entertainment (CCE) will produce the tour worldwide.

The A Reality tour will support a new Columbia release set for September, which is also the month U.S. tickets will first go on sale. European on-sales begin the weekend of June 20, with the Dandy Warhols as support.

Bowie will play 30 arenas in Europe; North American dates are tentatively set to begin Dec. 4 and run through January. In the U.S., he will play a combination of full arenas, large theaters, and theater configurations in arenas, depending on Bowie's history in a given market, according to Arthur Fogel, president of touring for CCE's music division.

"This is really his first major, worldwide tour in over a decade," Fogel says. "He did a handful of markets on Area:2 last year, and he has done select shows here and there, but he hasn't done a world tour in more than 10 years."

The tour will visit 17 countries throughout six or seven months, including Bowie's first trip Down Under since the late 1980s.

Recent live performances appear to have stoked Bowie's fire for performing live.

"Last year's shows were such a tremendous high and the audiences so responsive," he tells *Billboard*. "My band is playing at the top of its form right now, and it would be foolish not to play a tour this year while we're in such good spirits about the live-show aspects of our work."

Bowie's touring band is guitarists Gerry Leonard and Earl Slick, drummer Sterling Campbell, bassist/backing vocalist Gail Ann Dorsey, keyboardist Mike Garson, and keyboardist/backing vocalist Catherine Russell.

BOWIE

The tour manager is longtime Bowie associate Frank Enfield. His manager is Bill Zysblat.

Fogel has worked with Bowie since the Serious Moonlight tour in 1983 and has produced Bowie worldwide since the 1990 Sound and Vision tour. He tells *Billboard* that the set list, while not a "greatest-hits" retrospective, will likely include favorites from throughout Bowie's career, with an emphasis on newer material.

That is the way recent live performances have played out, despite a stated intention by the artist to abandon his earlier material in concert. As Bowie told *Billboard* in a recent interview, "I keep going back on that."

Bowie's recent live performances have been critically acclaimed. But his inclusion on the Area:2 bill did not have the desired box-office impact. Twelve Area shows reported to Billboard Boxscore last year grossed $4.7 million and drew just 122,663, down significantly from the previous year.

A likely explanation for Bowie's lack of clout on Area:2 is that hardcore Bowie fans would prefer seeing the artist in a stand-alone headlining situation, as opposed to a limited set on a multi-act festival.

Bowie was a stadium-level act in 1987 on his Glass Spider tour. It grossed about $20 million (the third-best for that year), with tickets priced at less than $25.

This time out, because Bowie is performing in an intimate venue, he should be able to command a heftier price. Fogel says ticket prices are still being determined, "but David Bowie has never gone nuts with ticket prices. We're probably looking to average about $50 in most markets."

Bowie had stated a desire to scale back his touring, at least in terms of magnitude.

"I got pretty sick with touring in the 1980s—the Serious Moonlight and Glass Spider tours were major, major undertakings," Bowie told *Billboard* last year. "They are so huge and unwieldy—I stopped doing those type [of] tours altogether."

Defecting Has Appeal For Cuban Artists

Continued from page 7

his way to Miami after his release. But political issues, he said, including jail time for a dissident uncle,"affect my career."

"Cuba is a country that's a major producer of talent, but with the exception of [jazz artists/defectors] Arturo Sandoval or Gonzalo Rubalcaba in their genre, not much has happened in the U.S. saleswise," says Eddie Fernández, VP of A&R for Universal Music Latino.

"Perhaps it's because jazz is a more faithful and discerning subgenre. But Cuba and the U.S. are two different worlds, and popular music hasn't transcended."

And ironically, when a Cuban music style makes it to the States—as it did initially with chanteuse Albita and later with Compay Segundo and the Buena Vista Social Club gang (who have not defected)—it's happened with artists who were never successful in Cuba.

"There is no one formula," says Darsi Fernández, the representative of the Spanish Authors and Publishers Society (SGAE) in Cuba. "In Cuba, there is almost no organized marketing of the kind created by competition, which practically doesn't exist . . . So artists like Manolín and Carlos Manuel, who are talented at marketing themselves and their careers, become very 'famous' in Cuba.

"But that fame doesn't transcend outside Cuba," Fernández says. "Or it does so only in the measure that tourists and the few promoters that go through Cuba can make it transcend." But the artists want more.

While the U.S. offers new freedoms, the artist must forgo the government financial support they may have enjoyed in Cuba.

"It's tougher," Fernández says. She notes that even a 30-year-old artist may be seen as too old for a U.S. label to take a chance on.

Hugo Cancio, the Miami-based president of Ciocan Music, which recently released Carlos Manuel's album *Enamora'o*, is more optimistic.

"He's the most popular artist in Cuba. There's nothing else he can do there, career-wise," says Cancio, who is aiming for Spanish radio airplay with the album's title track.

The track, Carlos Manuel says, is more commercial than the Cuban timba sound he has long espoused and which gets practically no airplay on U.S. stations.

"I was already changing my sound, and if I have to change even more to gain the respect of the audience, I'll do it," he says.

Beyond radio, Carlos Manuel's defection has received widespread attention, both from Spanish- and English-language media.

"Immediately, all the doors are being opened," Cancio says. "That's all he needed, all he wanted. As he said, 'Imagine a track race where there's all these little lanes. In Cuba, I was watching from far away.' "

Carlos Manuel, however, had already had some international exposure and even toured the U.S. eight months ago. He was signed to Palm, which released his album *Malo Cantidad* in the U.S. in 2001. But the album did not do well, in part because Carlos Manuel was not available to promote it.

When Palm dropped Carlos Manuel, Cancio picked him up, unaware of the artist's thoughts of defection.

Coincidentally, Cancio had also released a live album by Manolín, *El Puente*, which he had recorded immediately after his defection.

Since then, Manolín has been picked up by BMG U.S. Latin. This spring, he released an album of pop material. Its impact in the market is so far unknown.

But the path to a major-label deal, Manolín cautions, has not been easy. In his case, he recorded a demo and shopped it around like any other fledgling act.

"You have to start from zero," he says. "In Cuba, there's a paternalistic system, and either the government supports you or doesn't. Here, it all depends on your talent and knowing what doors to knock on. And not all Cuban musicians are used to that."

Manolín ultimately fell out of favor with the government for speaking his mind. His music had been banned from radio and TV. Though he says he was well off economically, he simply was not happy anymore.

Economics are not an issue for Carlos Manuel either. As a popular artist, he lived very well, by Cuban standards.

But artists that remain in Cuba may see their livelihoods affected, especially now that many countries, including those in the European Union, have instituted sanctions against Cuba for its treatment of dissidents.

MANOLÍN

"Cuba is living in an especially complicated political moment—one of significant isolation," SGAE's Fernandez says. "When the political issues come forth, like now, it's harder to get tours and promoters outside of Cuba. And inside, it's harder to get your travel papers in order."

According to Manolín, diminishing opportunities in Europe could seriously affect the pocketbooks of many Cuban acts. But tighter visa regulations for U.S. travel, Fernández says, have a greater emotional than economic impact.

"Very few acts have a regular U.S. tour circuit, and what they're paid is mostly stipends that don't make anyone rich," she says. "What is tough for them is not being able to play for an audience that they respect and dream of performing for."

UMVD Nearly Doubles Latin Share

Continued from page 8

domestic account base.

"When you walk in as a label, and Latin music in the big scheme of things only represents 5% of the overall sales, you already get little attention as it is," López says. "If you walk in there as a cousin of the [distribution] company instead of a brother or sister, as a sales rep, it's harder."

That fact has not been lost on other distributors, notably WEA, which also switched to a similar model four years ago. But while WEA does not distribute additional Latin labels—a factor in its smaller market share—UMVD has many.

And they are huge.

So huge that by December 2002, when it signed its distribution deal with Fonovisa, UMVD had already doubled its Latin field staff, from eight to 16 people, making it the largest serving the Latin market in the country.

By then, UMVD had proved its worth in distributing labels other than its Universal Music Latino and its newly acquired RMM Records.

Regional Mexican indie Disa, for example (of which Univision owns 50%), had seen its sales explode under UMVD distribution. The sales have been greatly helped by Univision TV campaigns.

Forking over Fonovisa, which had its own distribution, was still a leap of faith for Univision, given that its market share was already between 10% and 12%. But the label was under-represented in many domestic accounts and absent from others, including Tower Records.

"For me, this is a watershed moment," said Zach Horowitz, president/COO of Universal Music Group, at the time the deal was signed.

So far, the results have been positive.

In this issue's Top Latin Albums chart, for example, three of the top 10 titles belong to Fonovisa, more than any other label.

Six titles fall under the UMG umbrella, and seven out of the top 10 are UMVD-distributed.

Five of those titles are newly created compilations, part of a trend among Latin labels. And because the sales possibilities with catalog material are so obvious, UMVD has added two reps to its staff. Based in Minneapolis and in Detroit, their sole responsibility is to work catalog.

"We're trying to get Fonovisa back where it should be," López says. "[There are] older titles that deserve to be in the browsers, and it's very hard to get them back in once they've been out. And these are titles that can sell 30 to 40 pieces a week. So, slowly but surely, we're trying to build our catalog."

PAGE

All of this has resulted in a bigger-than-ever presence of Latin music in domestic accounts and in mass merchants.

The Handleman Co., for example, which stocks all Kmarts and one-third of all Wal-Marts, currently has an average of 2,000 Latin titles in about one-third of its stores. That is up from a "negligible" number of stores 10 years ago.

As a result, annual sales of Latin product for Handleman grew by 30% in 2000 and by 6% in 2001 as the number of stores stabilized.

The shift to more mainstream retailers is reflected in Nielsen SoundScan numbers, which are far more upbeat than figures collected by the Recording Industry Assn. of America (RIAA).

Last year, about 19.5 million Spanish-language records were sold, down about 4% from the 20.3 million sold the year before, according to Nielsen SoundScan.

In contrast, the RIAA reported a 16% drop in Latin shipments last year.

For first-quarter 2003, sales of Spanish-only albums, according to Nielsen SoundScan, were up by 13.5% against first-quarter 2002. But unit shipments of Latin albums were down 6.5%, according to RIAA figures.

What this indicates, at least to a degree, is that sales of Latin music in traditional Latin-only outlets—many of which do not report to Nielsen SoundScan—have dropped.

"It's not that the markets are growing; the habits of the consumer are changing," says Guillermo Page, VP of strategic marketing and distributed labels for EMI Latin USA.

This is not necessarily good news.

For one, sources say, positioning product with a mass merchant is expensive, and the cost to a Latin or non-Latin album is the same in some accounts. But sales of Latin, a niche market, cannot come close to sales of a mainstream English-language album, often making the cost prohibitive.

On the other hand, the slowdown in traditional Latin accounts directly affects artist development.

"I hope we don't lose the perspective of the traditional Latin accounts," Warner's Fox says. "Because that's where we break new artists. We don't break them in U.S. accounts."

UPDATE

Events Calendar

JUNE

June 18, **Fourth Annual National Smooth Jazz Awards**, the Wiltern, Los Angeles. 310-550-7776.

June 19, **Lifebeat Benefit Concert Featuring Hanson, Phantom Planet, and Calexico**, Henry Fonda Theatre, Los Angeles. 212-459-2590.

June 19, **Lifebeat Breakfast Honoring Rick Cummings, Jimmy Steal, and Tracy Cloherty of Emmis Communications**, Beverly Hilton, Los Angeles. 212-459-2590.

June 19, **2003 Los Angeles Governors Awards**, presented by the Los Angeles chapter of NARAS, Beverly Hills Hotel, Los Angeles. 310-392-3777.

June 19, **2003 Radio-Mercury Awards Luncheon and Ceremony**, Starlight Roof Room, Waldorf-Astoria, New York (by invitation only).

June 21-23, **2003 Indie Managers Assn. Convention**, the Universities at Shady Grove, Rockville, Md. 202-521-5253.

June 23, **A Tribute to Miss Peggy Lee**, benefiting the Society of Singers Emergency Relief Fund, Carnegie Hall, New York. 323-653-7672.

June 24, **BET Awards**, Kodak Theatre, Los Angeles. 202-533-1990.

June 25, **2003 Jazz Awards**, presented by the Jazz Journalists Assn., B.B. King's Blues Club and Grill, New York. 718-625-2026.

June 26, **Country Music DJ Hall of Fame Awards Ceremony**, Hilton Suites, Nashville. 615-327-4487.

June 26, **Neil Bogart Memorial Fund Golf Classic**, Lost Canyons Golf Club, Simi Valley. 310-358-4970.

JULY

July 18-20, **Global Entertainment and Media Summit**, the Studios at Las Colinas, Dallas/Fort Worth Metroplex, Irving, Texas. 973-228-4450.

July 18-20, **2003 National Assn. of Music Merchants (NAMM) Summer Trade Show**, Gaylord Center, Nashville. 323-965-1990.

July 22, **2003 Florida Heroes Awards**, presented by the Florida chapter of NARAS, Mandarin Oriental, Miami. 305-672-4060.

July 24-26, **Southeast Music Entertainment Summit**, Durham Marriott, Durham, N.C. 919-824-7583.

July 25-29, **78th Annual International Assn. of Assembly Managers (IAAM) Conference & Trade Show**, Ernest N. Morial Convention Center, New Orleans. 972-255-8020.

July 28, **Fourth Annual WCBS-FM Golf Rocks Celebrity Classic**, benefiting the Kids Foundation, Fiddler's Elbow Country Club, Bedminster, N.J. 201-503-1333.

July 28-29, **Eighth Annual Jupiter Plug.IN Conference & Expo**, Crowne Plaza Times Square, New York. 203-662-2838.

July 29-31, **Video Software Dealers Assn. (VSDA) Home Entertainment 2003 Conference**, Venetian Resort Hotel & Casino, Las Vegas. 818-385-1500.

July 30-Aug. 2, **Atlantis Music Conference Urban Symposium**, Sheraton Hotel, Atlanta. 770-499-8600.

AUGUST

Aug. 5, **BMI Urban Awards**, Fontainebleau Hilton Resort, Miami Beach (by invitation only).

Aug. 6-8, **Billboard R&B/Hip-Hop Conference & Awards**, the Roney Palace, Miami Beach. 646-654-4660.

Aug. 8-9, **10th Annual CRS-SW**, presented by the Country Radio Broadcasters, Omni Dallas Park West Hotel, Texas. 615-269-7071.

Aug. 14-16, **Fourth Annual Latin Alternative Music Conference (LAMC)**, Beverly Hilton Hotel, Los Angeles. 818-763-1397.

Aug. 14-16, **Popkomm 2003**, Koelnmesse Complex, Cologne, Germany. 49-221-6509-7620.

Aug. 14-16, **Sixth Australasian Music Business Conference**, Sydney Superdome Olympic Park, Homebush, Australia. immedia.com.au.

Aug. 21-22, **Sixth Annual DVD Entertainment Conference & Showcase**, Hilton Universal City & Towers, Los Angeles. 609-279-1700.

SEPTEMBER

Sept. 3, **Fourth Annual Latin Grammy Awards**, presented by LARAS, AmericanAirlines Arena, Miami. 305-672-0047.

Sept. 8, **Man of the Year Award Dinner Honoring Bruce Lundvall**, presented by the Nordoff-Robbins Music Therapy Foundation, Essex House, New York. 212-707-2818.

Sept. 18-20, **Fourth Annual Americana Music Assn. Conference**, Renaissance Nashville Hotel. 615-438-7500.

Sept. 22-24, **2003 Billboard Dance Music Summit**, Union Square Ballroom, New York. 646-654-4660.

OCTOBER

Oct. 5-8, **2003 International Entertainment Buyers Assn. (IEBA) Conference**, Hilton Suites, Nashville. 615-463-0161.

Oct. 10-13, **115th Audio Engineering Society (AES) Convention**, Jacob K. Javits Convention Center, New York. 212-661-8528.

Submit items for Lifelines and Events Calendar to Margo Whitmire at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or at mwhitmire@billboard.com.*

Life Lines

BIRTHS

Boy, Parker William, to **Hollie** and **Ben Campbell**, May 24 in Washington, D.C. Father is co-host of morning radio show *Ben & Brian* for country WMZQ Washington, D.C.

Girl, Naia Joelle, to **Andrea** and **Drew Baca**, May 27 in Nashville. Mother is member of Christian contemporary group Out of Eden.

Girl, Cara Grace, to **Liz** and **Jason McFadden**, May 28 in Livingston, N.J. Father is senior director of pop promotion for Virgin Records.

Girl, Emma Jean Marie, to **Allison** and **Ronnie McCoury**, May 31 in Nashville. Father is mandolinist/vocalist/co-producer of the Del McCoury Band.

MARRIAGES

Marci Ancel to **Elliott Lott**, June 1 in Coronado, Calif. Groom is manager of the Beach Boys and owner of Boulder Creek Entertainment.

DEATHS

George Earl "DimpPaco" Patterson Jr., 61, of cancer, May 18 in Naperville, Ill. Studying with Dr. James Mack and Bunky Green, Patterson started in the music industry as a composer/ arranger/jazz saxophonist. He worked as a sideman for Chicago R&B and jazz bands before becoming a studio musician for Chess Records. At Chess, he recorded, arranged, and performed with such artists as Etta James, Sugar Pie Desanto, and Chuck Berry. In 1966, manager Russell Meeks and DJ Norm Spaulding took on representation of Patterson's band, the Jazz Interpreters. The group won several awards at the Notre Dame Jazz Festival and released its first album, *The Knack*, on Cadet Records.

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homefront

Billboard Information Group events & happenings

Four Get Expanded Duties In New Billboard Lineup

ELLIS, JECKELL and SCHLAGER

As part of the creation of the new Billboard Information Group (BIG), the editorial team has been restructured (see story, page 14).

All editorial content for *Billboard*, *Billboard Bulletin*, billboard.com, and other *Billboard*-branded information products has been consolidated under editor in chief Keith Girard. At the same time, four key members of the editorial team take on new roles.

Michael Ellis, who had been managing editor of *Billboard*, is named to the new position of associate publisher of BIG. In this new position, he will oversee the *Billboard* and *Airplay Monitor* charts and take on responsibility for strategic data partnerships as well as other business development and special administrative duties.

LEGRAND

Ken Schlager, who had been VP of business development for *Billboard*, is named executive editor of the new group. He will be Girard's second in command for all editorial operations.

Emmanuel Legrand, who continues as editor in chief of London-based *Music & Media*, adds the titles of international bureau chief and global editor of BIG.

Barry Jeckell, who had been senior editor of billboard.com, is named managing editor of the Web site.

In their new roles, Schlager, Legrand, and Jeckell report to Girard; Ellis reports to *Billboard* president and publisher John Kilcullen. All are based in New York, except Legrand, who continues to work out of the *Billboard* office in London.

Billboard To Honor Top Acts In R&B/Hip-Hop

50 Cent, Nelly, R. Kelly, Eminem, and the late Aaliyah are the top finalists for the Billboard R&B/Hip-Hop Awards. The honors will be presented Aug. 8 at Miami's Jackie Gleason Theater as the finale of the Billboard-AURN R&B/Hip-Hop Conference, which will take place Aug. 6-8 at the Roney Palace in Miami Beach.

Rapper 50 Cent is up for 10 awards including R&B/hip-hop album of the year and rap album of the year for *Get Rich or Die Tryin'*, R&B/hip-hop single of the year for "In Da Club," and R&B/hip-hop artist of the year. Nelly also is in the running in the top album categories for *Nellyville*. R. Kelly will compete for R&B/hip-hop album of the year with *Chocolate Factory* and for R&B hip-hop single of the year with "Ignition."

For more information on the R&B/Hip-Hop Conference & Awards and for a complete list of finalists, visit www.billboardevents.com.

UPCOMING EVENTS

BILLBOARD R&B/HIP-HOP CONFERENCE & AWARDS
August 6-8 • The Roney Palace • Miami Beach

BILLBOARD DANCE MUSIC SUMMIT
September 22-24 • Union Square Ballroom • New York City

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE
November 19-20 • Renaissance Hollywood Hotel • Los Angeles

For more information: Michele Jacangelo 646.654.4660 • bbevents@billboard.com

Gearing Snags Lee's Country Title

MUSICAL YOUTH: For slightly more than 46 years, **Brenda Lee** has held the record as the youngest female singer to chart on Hot Country Singles & Tracks. Born **Brenda Mae Tarpley** on Dec. 11, 1944, Lee was 12 years, three months, and four weeks old when she made her first appearance on the survey with "One Step at a Time." That single entered the chart the week of April 6, 1957, and peaked at No. 15.

Lee loses her crown this issue to an artist who is only slightly younger. **Ashley Gearing** debuts at No. 57 with "Can You Hear Me When I Talk to You" (Lyric Street). Gearing was born May 15, 1991, making her 12 years, one month, and one week old.

Gearing is not the youngest artist to ever chart, however. That achievement belongs to **Billy Gilman**. The Rhode Island native was born May 24, 1988, and celebrated his 12th birthday by making his first appearance on the country tally the issue of May 27, 2000, with "One Voice."

Chart Beat

By Fred Bronson
fbronson@billboard.com

'FIVE O'CLOCK' WORLD: There's another newsworthy debut on Hot Country Singles & Tracks. Hot Shot Debut honors go to **Alan Jackson & Jimmy Buffett**, teamed on "It's Five O'Clock Somewhere" (Arista). The song is new at No. 31 and is Buffett's first appearance on this chart since another collaboration with Jackson. Their version of Buffett's "Margaritaville" went to No. 74 the issue of July 15, 2000.

Buffett recently celebrated the 30th anniversary of his debut on the country chart. "The Great Filling Station Holdup" marked his initial appearance when it entered the list the week of May 12, 1973. The song peaked at No. 58.

HOT 'LANTIC: Atlantic has two of the top three titles on The Billboard Hot 100. **Sean Paul's** "Get Busy" (VP/Atlantic) holds at No. 2, while "Magic Stick" (Queen Bee/Atlantic) by **Lil' Kim Featuring 50 Cent** climbs 5-3. It's the first time Atlantic has held two of the top three since the week of March 31, 1990, when "Black Velvet" by **Alannah Myles** was No. 1 and "I Wish It Would Rain Down" by **Phil Collins** was No. 3.

With **Matchbox Twenty's** "Unwell" (Atlantic) moving 10-8, Atlantic has three songs in the top 10 for the first time since the week of June 7, 1997, when **Mark Morrison**, **Jewel**, and **Changing Faces** were all in the top 10.

BETCHA WONDERING: It's a classic Motown tune, but **Norman Whitfield** and **Barrett Strong's** "I Heard It Through the Grapevine" has never appeared on the Adult Contemporary chart—until this issue.

The song debuts at No. 28 courtesy of **Michael McDonald**, who makes his first AC appearance since October 1993, when "I Stand for You" peaked at No. 21. McDonald's new song appears, appropriately, on the Motown label.

More Fred Bronson each week at www.billboard.com.

President Berk, right, chats with friend and 1961 Berklee alumnus Arif Mardin

Lee Berk: Looking Back

Lee Berk will retire from the Berklee College of Music in June 2004 after 38 years of working with the Boston-based institution. A quarter of a century of that was spent as its president. But Berk says that as the son of the school's founder, "I've been involved with Berklee all my life."

Berk studied piano in his youth, "but at an amateur level," he says. "All of my work has been administrative. We have 3,700 full-time students and a faculty of 400.

"Thank God Berklee hasn't needed my musical gifts," he jokes. "But I have been able to help out in a few other areas."

After getting his law degree at Boston University, Berk stuck around in Boston to help out with the family business.

Berklee was moving from a small townhouse on Newbury Street and trying to become an accredited college. "We were going through all of these tremendous changes, and my father asked me to come in and lend a hand," Berk says. "So I did, and I've been here ever since."

Berk developed and taught a course in legal protection for musicians. "It ultimately became one of our most popular majors—music business and management," he says.

Berk has a wealth of wonderful memories from his years with the college, such as when Berklee awarded its first honorary degree at its first graduation ceremony. Duke Ellington was the recipient.

Berk remembers Ellington as an eloquent speaker. At the reception afterward, "a piano was somewhat strategically made available, and he sat down and he serenaded everyone there."

Billboard itself has had a role in Berklee commencements through the scholarship launched in 1995 to honor this publication's 100th anniversary and Berklee's 50th. Late editor in chief Timothy White, a Boston resident, would present the scholarship. Berk recalls, "When he stood up in front of the audience at the commencement concert and offered his remarks, it was like getting a compressed commencement address."

Berk is particularly touched by the impact of Berklee's newest major: music therapy. The college has placed students with many of Boston's major teaching hospitals.

Berk says, "I am moved by just being in the rooms where our student interns and practicum students are administering music therapy to cancer patients, for example, or people with Alzheimer's or other disabilities, or working with young infants who are in the hospitals."

He says it is a "transformational experience to see the wonderful impact of music therapy and how it pulls them right away from the preoccupation and focus on ill health toward a whole different space and place."

Although it is less than a decade old, the music therapy program is already illustrating the power of music. Berk believes that is what makes Berklee College of Music important.

"The fact is that contemporary music is one of the most democratic forces on the face of the planet," Berk says. "It's almost the ultimate means through which people of all different denominations and beliefs and identities come together to share and enjoy passionate experiences.

"What results from that is a better world, where people are more accepting of each other and value each other. Ultimately, that is the most important contribution that Berklee is making to society and one that society really should value more."

MARC SCHIFFMAN

Peer Group

A celebration for Peermusic's 75th anniversary was held recently at the Peer mansion in Los Angeles for more than 200 guests, including Peermusic writers, music execs, and Peermusic staffers. Among the event's pride and joy are, from left, Grammy Award-winning Peermusic writer **David Foster**, Peermusic U.S. president **Kathy Spanberger**, **Elizabeth W. Peer**, BMI president/CEO **Frances Preston**, and Peermusic chairman/CEO **Ralph Peer**. Receptions took place simultaneously in New York, Nashville, Miami, and Peer's 27 other offices worldwide.

Start Your Engines!

Republic/Universal recording act **3 Doors Down** (3DD), along with 2002 NASCAR Winston Cup champion **Tony Stewart** and racing star **Dale Earnhardt Jr.**, unveiled the official No. 8 NASCAR Busch Series show car featuring the 3DD paint scheme at the Chevy Rock & Roll Museum exhibit in Charlotte, N.C. Stewart will drive the car, which Earnhardt co-owns, in an Aug. 16 race. Both Stewart and Earnhardt are featured in the band's videoclip for new single "The Road I'm On." Pictured, from left, are 3DD's **Chris Henderson** and **Todd Harrell**, Stewart, 3DD's **Matt Roberts**, Earnhardt, and 3DD's **Daniel Adair** and **Brad Arnold**.

RIM SHOTS by Mark Parisi

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300,000 SPINS

No Such Thing/ **John Mayer** /AWARE/COLUMBIA
The Game of Love/ **Santana Feat. Michelle Branch** /ARISTA
All You Wanted/ **Michelle Branch** /MAVERICK
South Side/ **Moby** /V2

200,000 SPINS

Ignition/ **R. Kelly** /JIVE
Miss You/ **Aaliyah** /BLACKGROUND/UNIVERSAL
Schism/ **Tool** /VOLCANO
Hey Ma/ **Cam'ron Feat. Juelz Santana** /ROC-A-FELLA
7 Days/ **Craig David** /ATLANTIC
We Danced/ **Brad Paisley** /ARISTA
Here Is Gone/ **Goo Goo Dolls** /WARNER BROS.

100,000 SPINS

Get Busy/ **Sean Paul** /ATLANTIC
Like A Stone/ **Audioslave** /EPIC
Rock Your Body/ **Justin Timberlake** /JIVE
Beautiful/ **Snoop Dog** /PRIORITY/CAPITOL
I Know What You Want/ **Busta Rhymes Feat. Mariah Carey & The Flipmode Squad** /J
Unwell/ **Matchbox Twenty** /ATLANTIC
Brokenheartsville/ **Joe Nichols** /UNIVERSAL SOUTH
21 Questions/ **50 Cent Feat. Nate Dogg** /INTERSCOPE
Can't Let You Go/ **Fabolous Feat. Lil Mo & Mike Shor** /ELEKTRA
Hell Yeah/ **Ginuwine** /EPIC
Sick Of Being Lonely/ **Field Mob** /MCA
Big Yellow Taxi/ **Counting Crows** /GEFFEN
Headstrong/ **Trapt** /WARNER BROS.
Superman/ **Eminem** /INTERSCOPE
Sweetness/ **Jimmy Eat World** /DREAMWORKS
Young'n (Holla Back)/ **Fabolous** /DESERT STORM/ELEKTRA

50,000 SPINS

Drift Away/ **Uncle Kracker** /LAVA
Three Wooden Crosses/ **Randy Travis** /WORD/CURB/WARNER BROS.
Love You Out Loud/ **Rascal Flatts** /LYRIC STREET
Fighter/ **Christina Aguilera** /RCA
Swing Swing/ **All-American Rejects** /DREAMWORKS
Send The Pain Below/ **Chevelle** /EPIC
The Remedy (I Don't Worry)/ **Jason Mraz** /ELEKTRA
Emotional Rollercoaster/ **Vivian Green** /COLUMBIA
Stuck/ **Stacie Orrico** /VIRGIN
The Love Song/ **Jeff Bates** /RCA
Misunderstood/ **Bon Jovi** /ISLAND
Say Yes/ **Floetry** /DREAMWORKS
Girlfriend/ **B2K** /EPIC
Entra En Mi Vida/ **Sin Bandera** /SONY DISCOS
Innocent/ **Our Lady Peace** /COLUMBIA
Why Georgia/ **John Mayer** /AWARE/COLUMBIA

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